GCSE
Art and Design

Coursework Marking Training Event
Module 4
2024/2025

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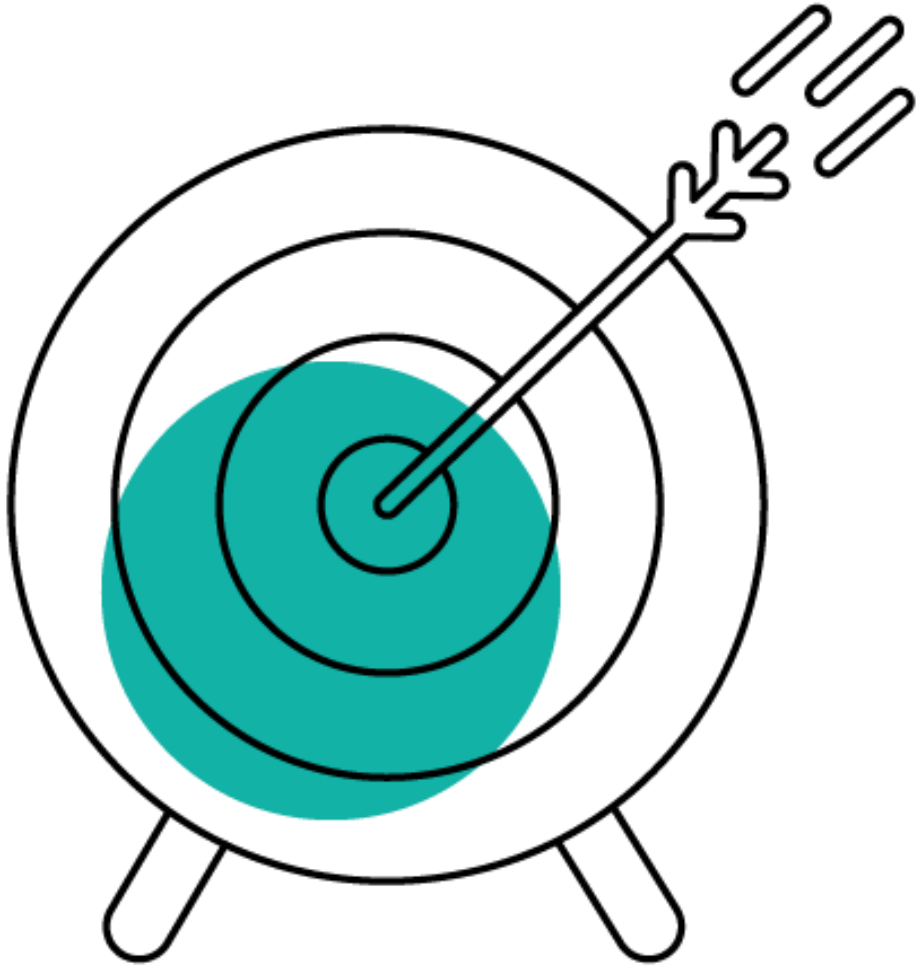
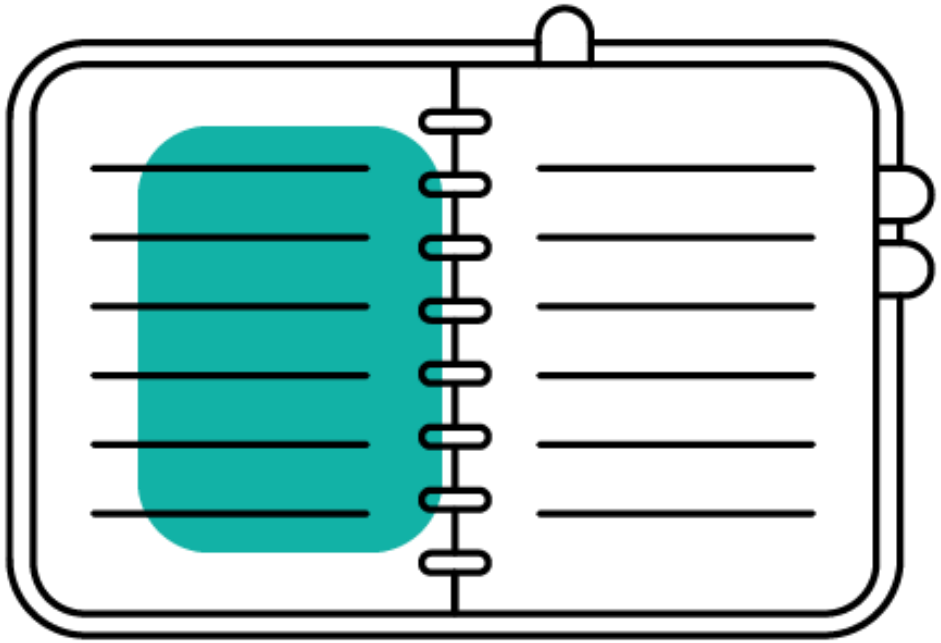
Aims and Objectives

- Understand the process of Marking and Standardisation
- Recognise characteristics of each performance level in GCSE Art and Design
- Understand how to use assessment tools and exemplars to mark students' work accurately
- Mark samples of work using the assessment tools
- Ask questions



Agenda

- Preparing for the Moderation/ Internal Standardisation
- Assessment grid and Taxonomy
- Warm up exercise
- Walk through Fine Art Component 1, Standard mark of 72
- Marking sample 1 (Photography) / feedback of Standard Mark
- Marking Sample 2 (Fine Art) / feedback of Standard mark
- Marking Sample 3 (Textile Design) / feedback of Standard mark
- Marking Sample 4 (Three-Dimensional Design) / feedback of Standard mark
- Q&A
- Plenary



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- Assessment Objectives:

DEVELOP, REFINE, RECORD, PRESENT

- Titles/areas of study
- Components
- Drawing
- Annotation
- Selection of work for assessment
- Grade Boundaries
- Exemplars and Support

Internal standardisation and moderation

Internal Standardisation Centres are reminded that it is their responsibility to ensure that where more than one teacher-examiner has marked the work in a centre, effective internal standardisation has been carried out within each component across all teaching groups and across all titles. The marking of all titles is considered as one and therefore adjustments applied to one title will affect the marks for other titles. This procedure ensures that the work of all candidates at the centre is marked to the same standard. The statement confirming the accuracy of mark being submitted online MUST be ticked.

It may not be possible for external moderation to take place if effective internal standardisation has not been carried out. If it appears to the moderator that the internal standardisation has not been carried out, they may withdraw from the moderation. The centre will then be required to remark all candidates' work and carry out internal standardisation, once complete moderation will resume.

(Administrative support guide, pp.10-11)

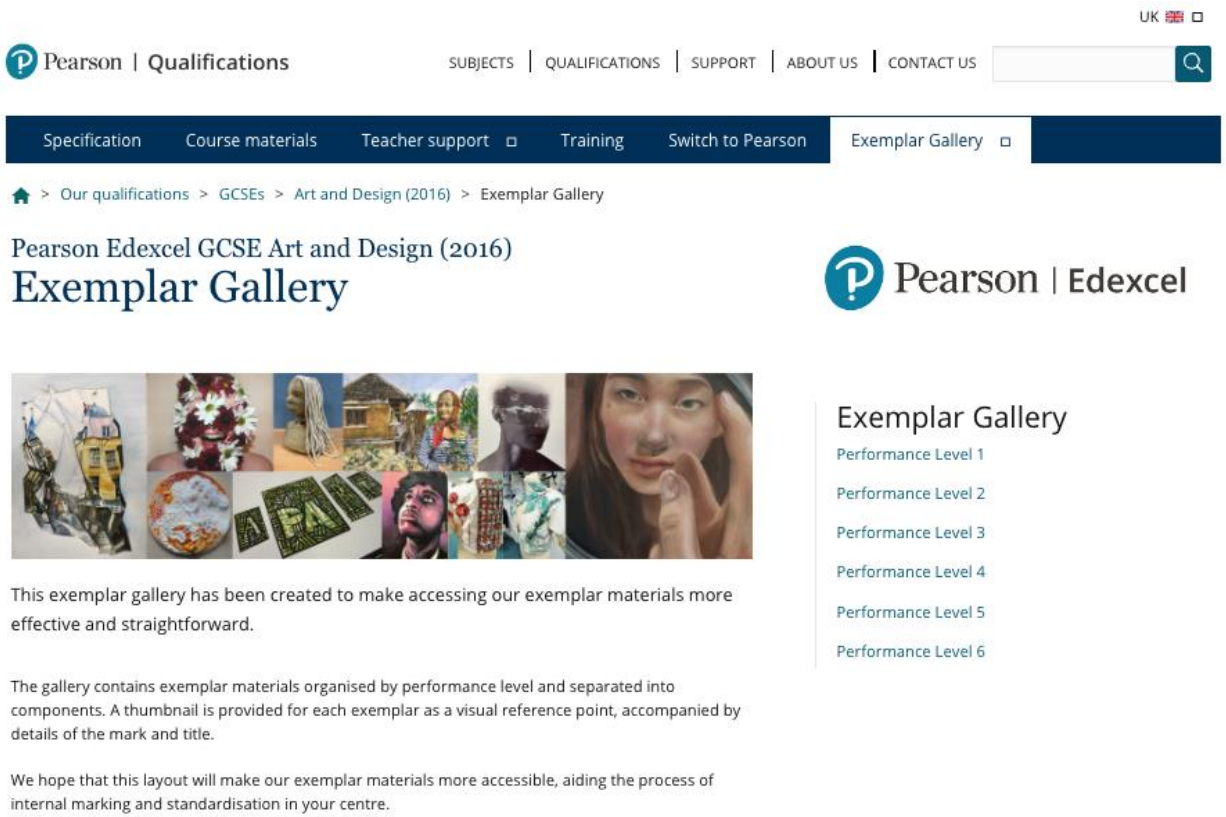
GCSE Art and Design Specification (p.28)

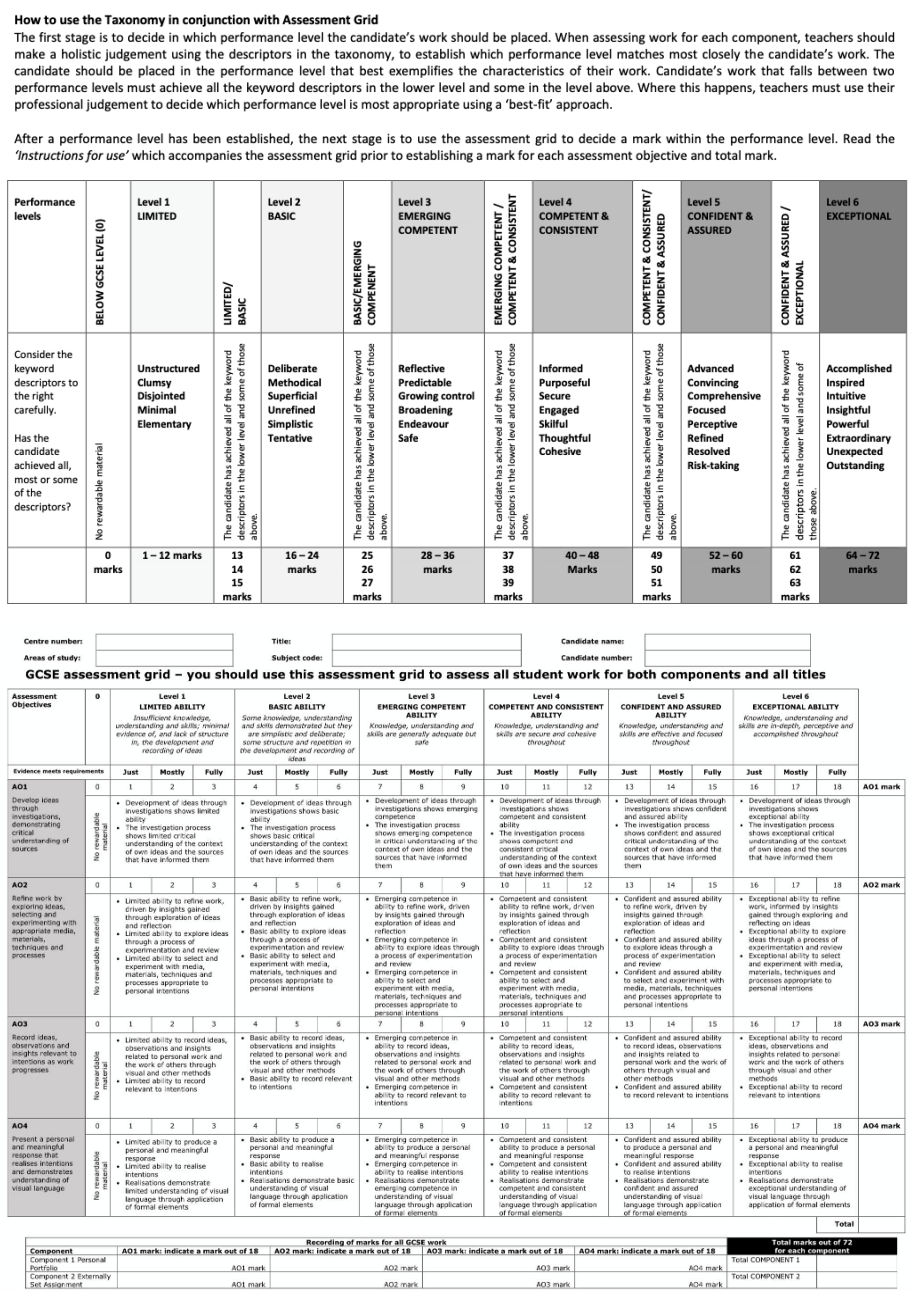
Standardisation

Where marking has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the assessment criteria. During the internal standardisation process, teachers must:

- mark their own group's responses
- mark sample pieces of work together to compare marking standards across all teaching groups
- discuss any differences and ensure there is a common understanding of the criteria
- amend marks so they are consistent
- pay particular attention to marks awarded across both components and across all titles to ensure consistency of marking, using the generic assessment grid on pages 32 and 33 of the specification.

GCSE Art and Design Assessment Tools





Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

The first stage is to decide in which performance level the candidate's work should be placed. When assessing work for each component, teachers should make a holistic judgement using the descriptors in the taxonomy, to establish which performance level matches most closely the candidate's work. The candidate should be placed in the performance level that best exemplifies the characteristics of their work. Candidate's work that falls between two performance levels must achieve all the keyword descriptors in the lower level and some in the level above. Where this happens, teachers must use their professional judgement to decide which performance level is most appropriate using a 'best-fit' approach.

After a performance level has been established, the next stage is to use the assessment grid to decide a mark within the performance level. Read the *'Instructions for use'* which accompanies the assessment grid prior to establishing a mark for each assessment objective and total mark.

Performance levels	BELOW GCSE LEVEL (0)	Level 1 LIMITED	LIMITED/ BASIC	Level 2 BASIC	BASIC/EMERGING COMPETENT	Level 3 EMERGING COMPETENT	EMERGING COMPETENT / COMPETENT & CONSISTENT	Level 4 COMPETENT & CONSISTENT	COMPETENT & CONSISTENT/ CONFIDENT & ASSURED	Level 5 CONFIDENT & ASSURED	CONFIDENT & ASSURED / EXCEPTIONAL	Level 6 EXCEPTIONAL
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	Unstructured Clumsy Disjointed Minimal Elementary	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Deliberate Methodical Superficial Unrefined Simplistic Tentative	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Reflective Predictable Growing control Broadening Endeavour Safe	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Informed Purposeful Secure Engaged Skilful Thoughtful Cohesive	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Advanced Convincing Comprehensive Focused Perceptive Refined Resolved Risk-taking	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	Accomplished Inspired Intuitive Insightful Powerful Extraordinary Unexpected Outstanding
	0 marks	1 – 12 marks	13 14 15 marks	16 – 24 marks	25 26 27 marks	28 – 36 marks	37 38 39 marks	40 – 48 Marks	49 50 51 marks	52 – 60 marks	61 62 63 marks	64 – 72 marks

Centre number: | Title: | Candidate name:
Areas of study: | Subject code: | Candidate number:

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	0	Level 1 LIMITED ABILITY *Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas*			Level 2 BASIC ABILITY *Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas*			Level 3 EMERGING COMPETENT ABILITY *Knowledge, understanding and skills are generally adequate but safe*			Level 4 COMPETENT AND CONSISTENT ABILITY *Knowledge, understanding and skills are secure and cohesive throughout*			Level 5 CONFIDENT AND ASSURED ABILITY *Knowledge, understanding and skills are effective and focused throughout*			Level 6 EXCEPTIONAL ABILITY *Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout*			
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	0 No rewardable material	1 • Development of ideas through investigations shows limited ability • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them	2	3	4 • Development of ideas through investigations shows basic ability • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them	5	6	7 • Development of ideas through investigations shows emerging competence • The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them	8	9	10 • Development of ideas through investigations shows competent and consistent ability • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them	11	12	13 • Development of ideas through investigations shows confident and assured ability • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them	14	15	16 • Development of ideas through investigations shows exceptional ability • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them	17	18	AO1 mark
AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	0 No rewardable material	1 • Limited ability to refine work, driven by insights gained through exploration of ideas and reflection • Limited ability to explore ideas through a process of experimentation and review • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions	2	3	4 • Basic ability to refine work, driven by insights gained through exploration of ideas and reflection • Basic ability to explore ideas through a process of experimentation and review • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions	5	6	7 • Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection • Emerging competence in ability to explore ideas through a process of experimentation and review • Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions	8	9	10 • Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection • Competent and consistent ability to explore ideas through a process of experimentation and review • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions	11	12	13 • Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection • Confident and assured ability to explore ideas through a process of experimentation and review • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions	14	15	16 • Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas • Exceptional ability to explore ideas through a process of experimentation and review • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions	17	18	AO2 mark
AO3 Record ideas, observations and insights relevant to intentions as work progresses	0 No rewardable material	1 • Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Limited ability to record relevant to intentions	2	3	4 • Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Basic ability to record relevant to intentions	5	6	7 • Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Emerging competence in ability to record relevant to intentions	8	9	10 • Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Competent and consistent ability to record relevant to intentions	11	12	13 • Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Confident and assured ability to record relevant to intentions	14	15	16 • Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Exceptional ability to record relevant to intentions	17	18	AO3 mark
AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	0 No rewardable material	1 • Limited ability to produce a personal and meaningful response • Limited ability to realise intentions • Realisations demonstrate limited understanding of visual language through application of formal elements	2	3	4 • Basic ability to produce a personal and meaningful response • Basic ability to realise intentions • Realisations demonstrate basic understanding of visual language through application of formal elements	5	6	7 • Emerging competence in ability to produce a personal and meaningful response • Emerging competence in ability to realise intentions • Realisations demonstrate emerging competence in understanding of visual language through application of formal elements	8	9	10 • Competent and consistent ability to produce a personal and meaningful response • Competent and consistent ability to realise intentions • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements	11	12	13 • Confident and assured ability to produce a personal and meaningful response • Confident and assured ability to realise intentions • Realisations demonstrate confident and assured understanding of visual language through application of formal elements	14	15	16 • Exceptional ability to produce a personal and meaningful response • Exceptional ability to realise intentions • Realisations demonstrate exceptional understanding of visual language through application of formal elements	17	18	AO4 mark
																			Total	

Recording of marks for all GCSE work					Total marks out of 72 for each component	
Component	AO1 mark: indicate a mark out of 18	AO2 mark: indicate a mark out of 18	AO3 mark: indicate a mark out of 18	AO4 mark: indicate a mark out of 18		
Component 1 Personal Portfolio	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 1	
Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 2	

GCSE Art and Design Taxonomy

Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

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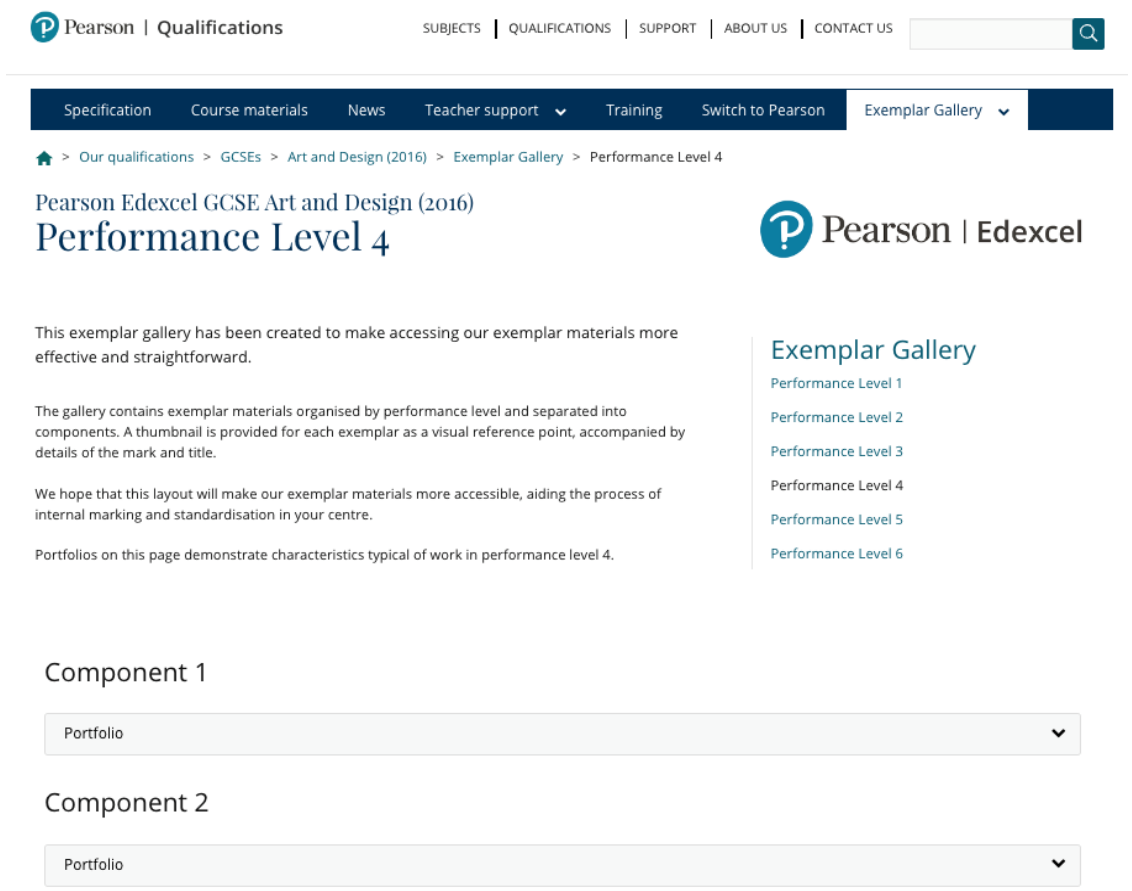
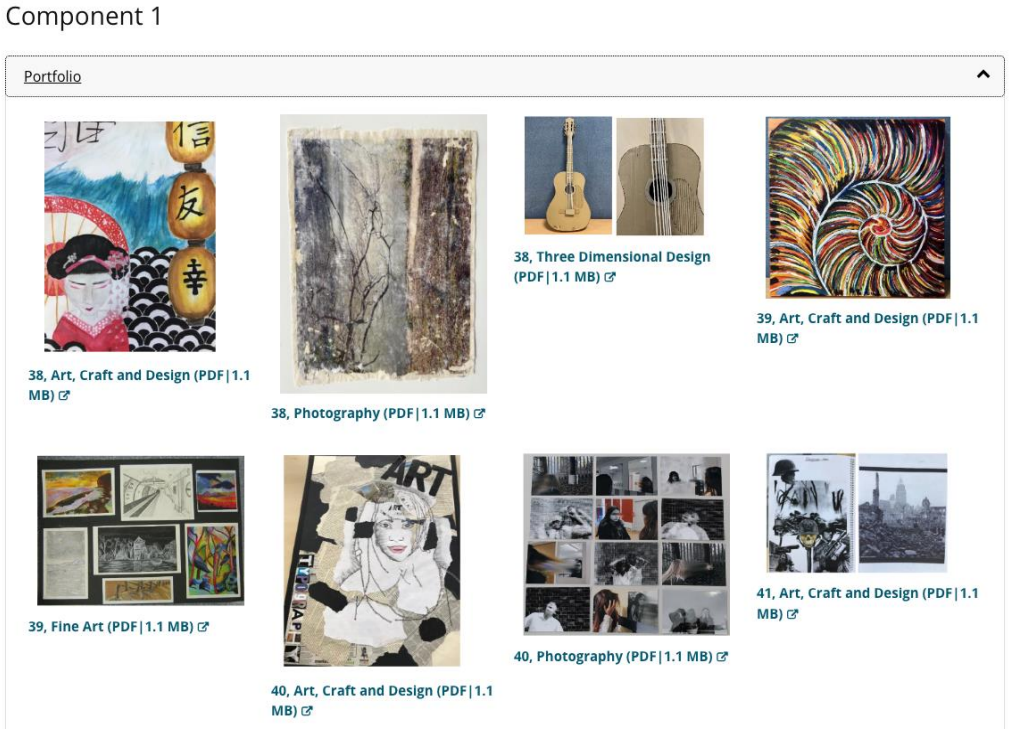
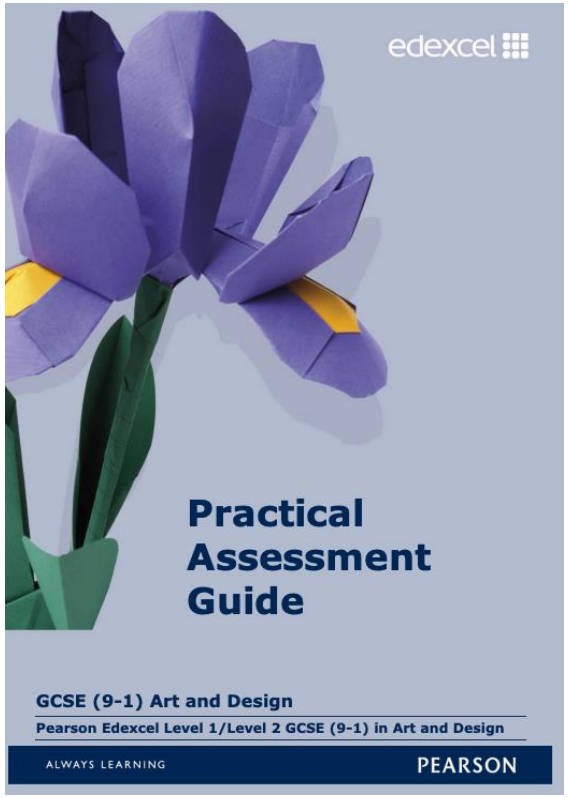
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	**Unstructured** **Clumsy** **Disjointed** **Minimal** **Elementary**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Deliberate** **Methodical** **Superficial** **Unrefined** **Simplistic** **Tentative**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Reflective** **Predictable** **Growing control** **Broadening** **Endeavour** **Safe**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Informed** **Purposeful** **Secure** **Engaged** **Skilful** **Thoughtful** **Cohesive**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Advanced** **Convincing** **Comprehensive** **Focused** **Perceptive** **Refined** **Resolved** **Risk-taking**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Accomplished** **Inspired** **Intuitive** **Insightful** **Powerful** **Extraordinary** **Unexpected** **Outstanding**
	0 marks	**1 – 12 marks**	**13 14 15 marks**	**16 – 24 marks**	**25 26 27 marks**	**28 – 36 marks**	**37 38 39 marks**	**40 – 48 Marks**	**49 50 51 marks**	**52 – 60 marks**	**61 62 63 marks**	**64 – 72 marks**

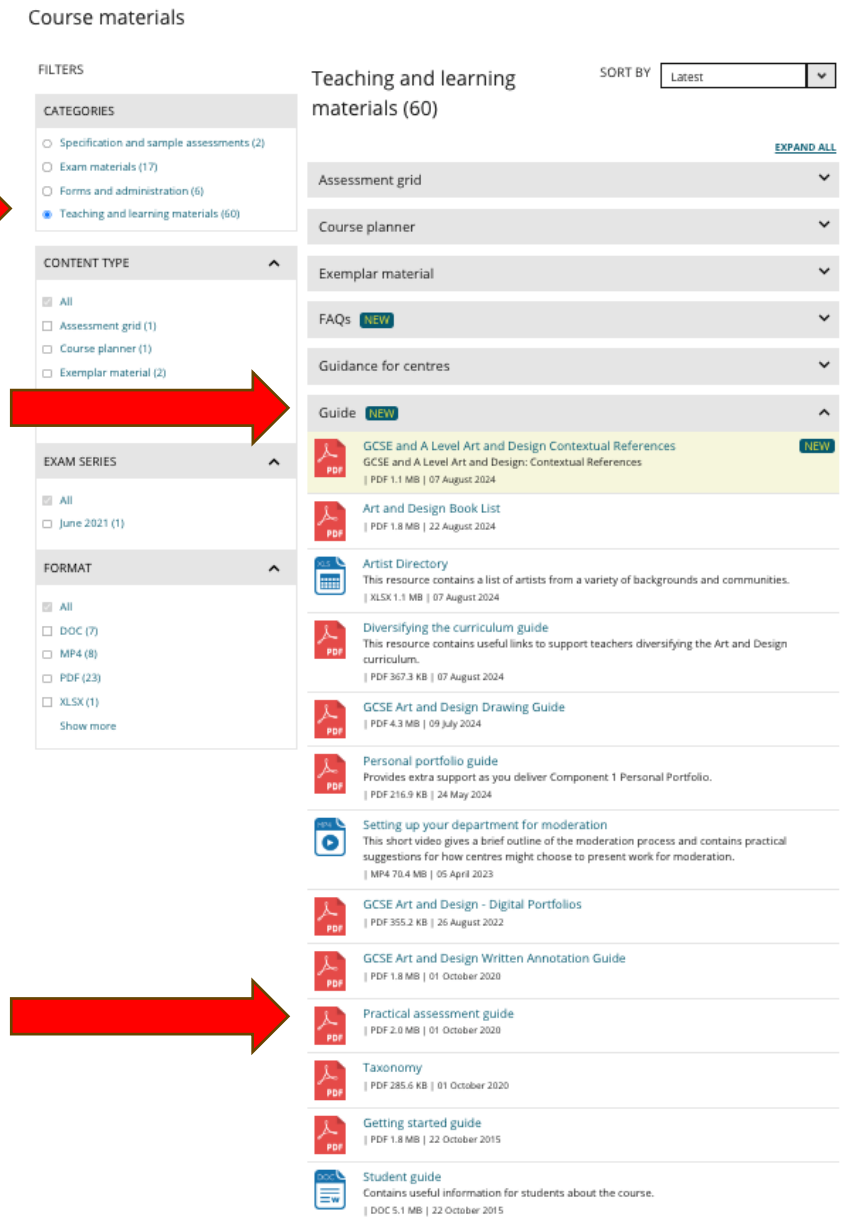
Exemplar materials

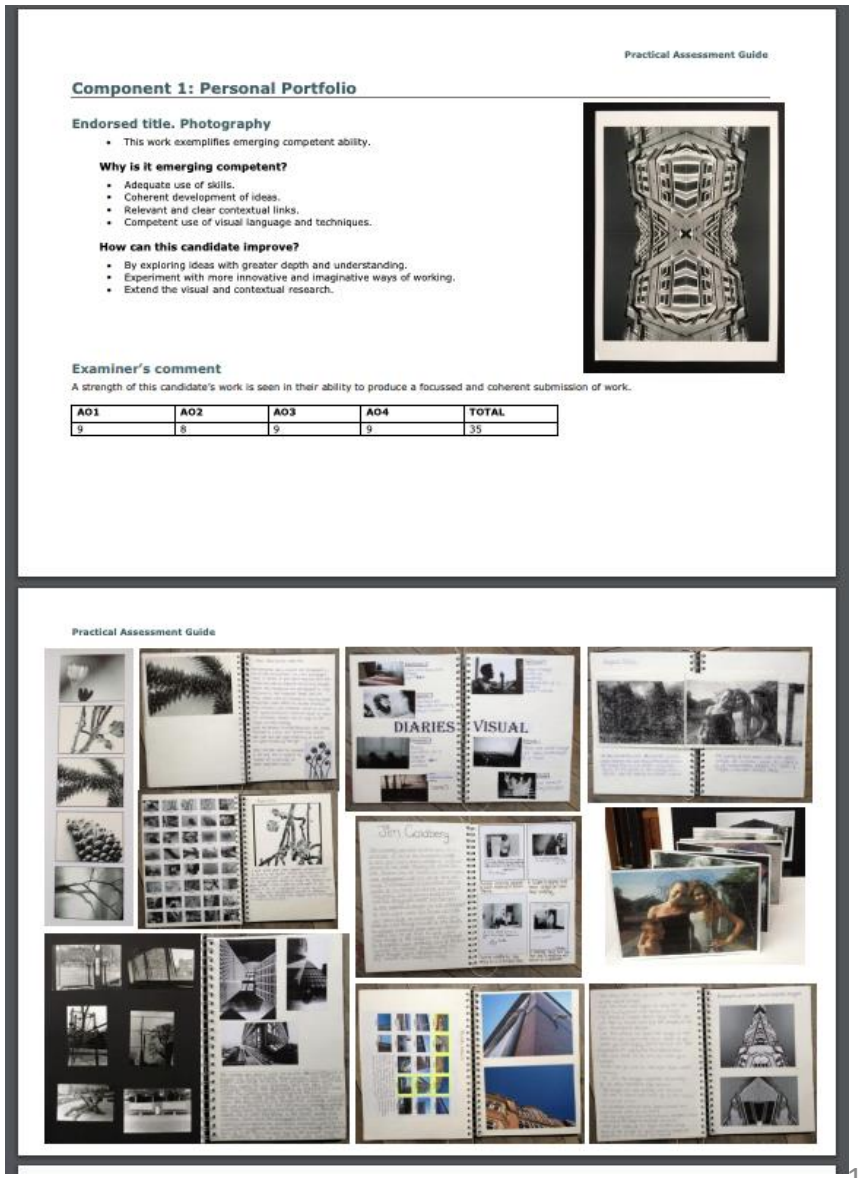




Practical Assessment Guide







GCSE Art and Design Assessment Grid

Centre number:		**Title:**		**Candidate name:**	
Areas of study:		**Subject code:**		**Candidate number:**	

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	**0**	**Level 1 LIMITED ABILITY** *Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas*			**Level 2 BASIC ABILITY** *Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas*			**Level 3 EMERGING COMPETENT ABILITY** *Knowledge, understanding and skills are generally adequate but safe*			**Level 4 COMPETENT AND CONSISTENT ABILITY** *Knowledge, understanding and skills are secure and cohesive throughout*			**Level 5 CONFIDENT AND ASSURED ABILITY** *Knowledge, understanding and skills are effective and focused throughout*			**Level 6 EXCEPTIONAL ABILITY** *Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout*			
Evidence meets requirements		**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**			
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO1 mark**		
	No rewardable material	• Development of ideas through investigations shows limited ability • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows basic ability • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows emerging competence • The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows competent and consistent ability • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows confident and assured ability • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows exceptional ability • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them			
AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO2 mark**		
	No rewardable material	• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection • Limited ability to explore ideas through a process of experimentation and review • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Basic ability to refine work, driven by insights gained through exploration of ideas and reflection • Basic ability to explore ideas through a process of experimentation and review • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection • Emerging competence in ability to explore ideas through a process of experimentation and review • Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection • Competent and consistent ability to explore ideas through a process of experimentation and review • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection • Confident and assured ability to explore ideas through a process of experimentation and review • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas • Exceptional ability to explore ideas through a process of experimentation and review • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			
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AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO4 mark**		
	No rewardable material	• Limited ability to produce a personal and meaningful response • Limited ability to realise intentions • Realisations demonstrate limited understanding of visual language through application of formal elements			• Basic ability to produce a personal and meaningful response • Basic ability to realise intentions • Realisations demonstrate basic understanding of visual language through application of formal elements			• Emerging competence in ability to produce a personal and meaningful response • Emerging competence in ability to realise intentions • Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			• Competent and consistent ability to produce a personal and meaningful response • Competent and consistent ability to realise intentions • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements			• Confident and assured ability to produce a personal and meaningful response • Confident and assured ability to realise intentions • Realisations demonstrate confident and assured understanding of visual language through application of formal elements			• Exceptional ability to produce a personal and meaningful response • Exceptional ability to realise intentions • Realisations demonstrate exceptional understanding of visual language through application of formal elements			
																			Total			

Recording of marks for all GCSE work					**Total marks out of 72 for each component**	
Component	**AO1 mark: indicate a mark out of 18**	**AO2 mark: indicate a mark out of 18**	**AO3 mark: indicate a mark out of 18**	**AO4 mark: indicate a mark out of 18**		
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Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 2	

GCSE Art and Design Notional Component Grade Boundaries 2024

Notional component grade boundaries			Max Mark	9	8	7	6	5	4	3	2	1	U
1AD0	Art, Craft & Design Paper 01	Raw	72	59	54	49	42	35	29	20	12	4	0
1AD0	Art, Craft & Design Paper 02	Raw	72	58	53	48	41	35	29	20	12	4	0

Performance Level 1: LIMITED

Mark range 1-12 out of 72 marks

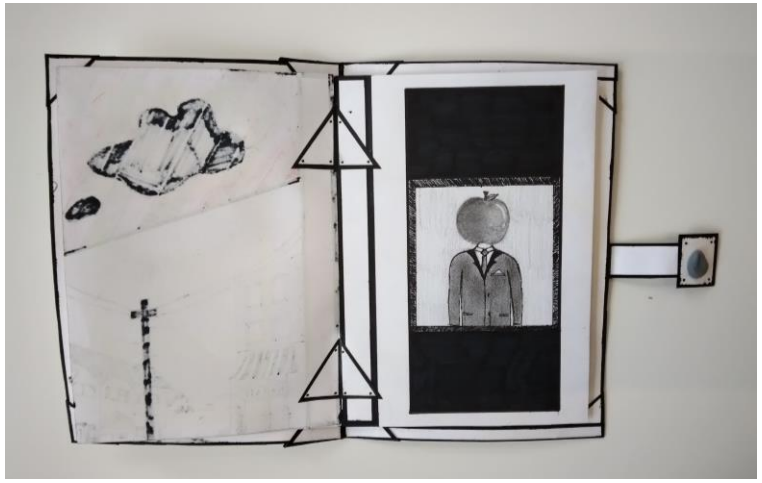
Unstructured

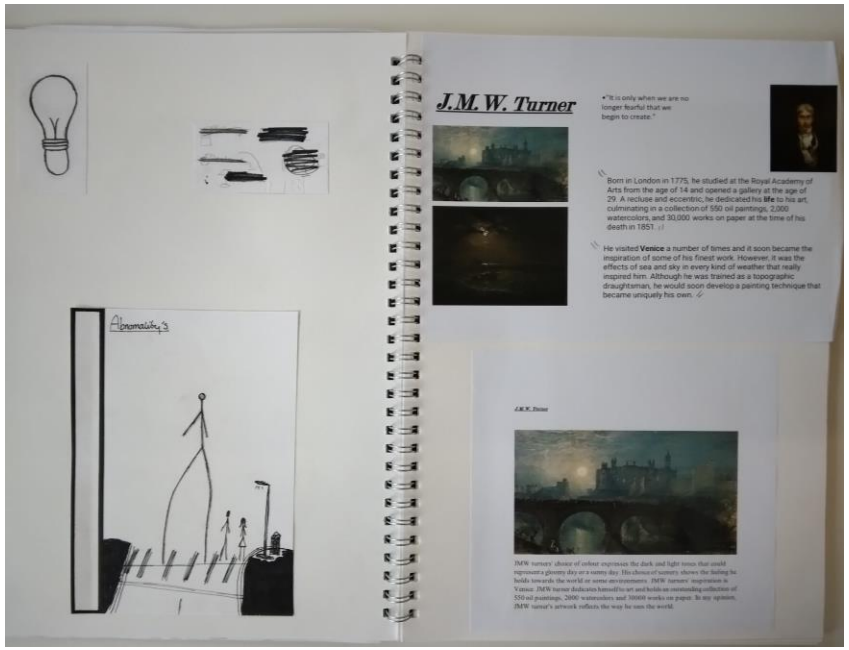
Clumsy

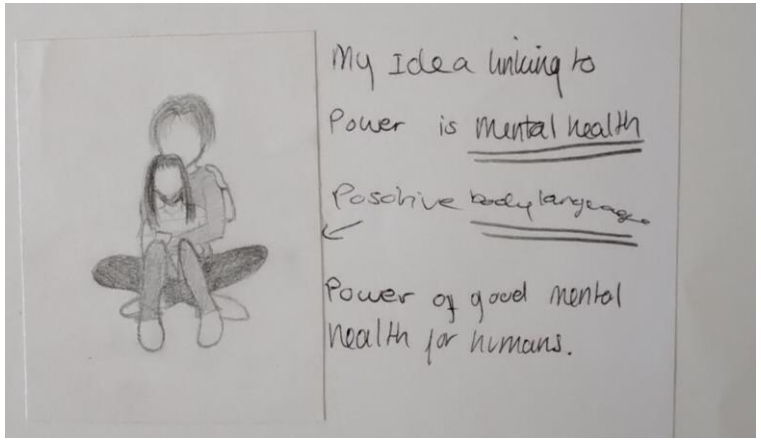
Disjointed

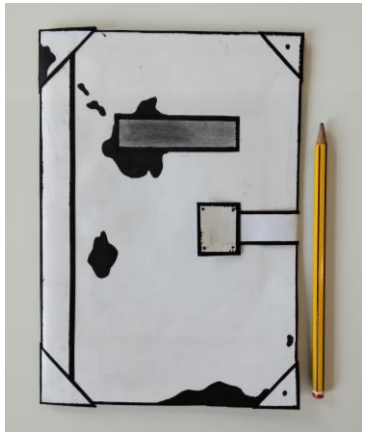
Minimal

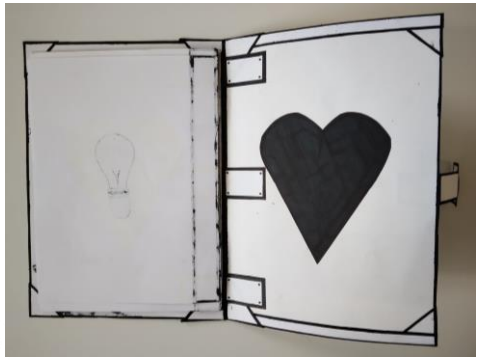
Elementary











Performance Level 2: BASIC
Mark range 16-24 out of 72 marks

Deliberate

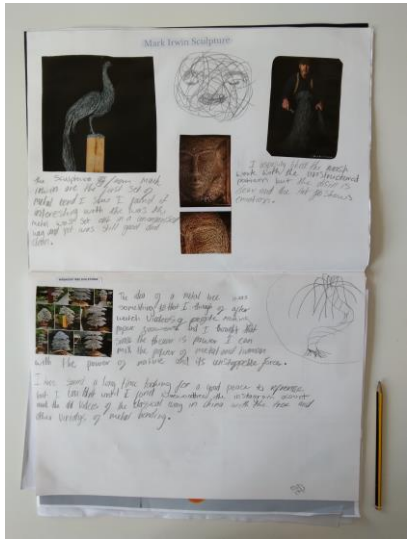
Methodical

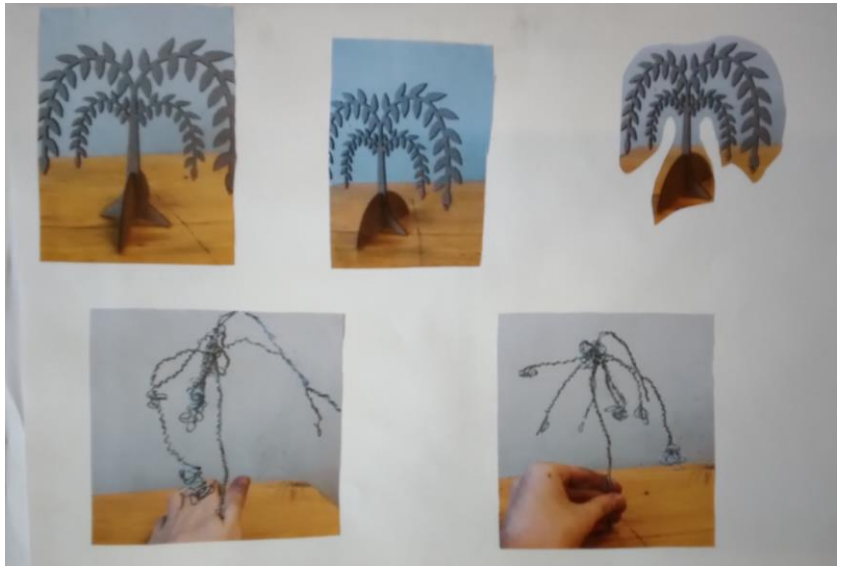
Superficial

Unrefined

Simplistic

Tentative





Performance Level 3: EMERGING COMPETENT
Mark range 28-36 out of 72 marks

Reflective

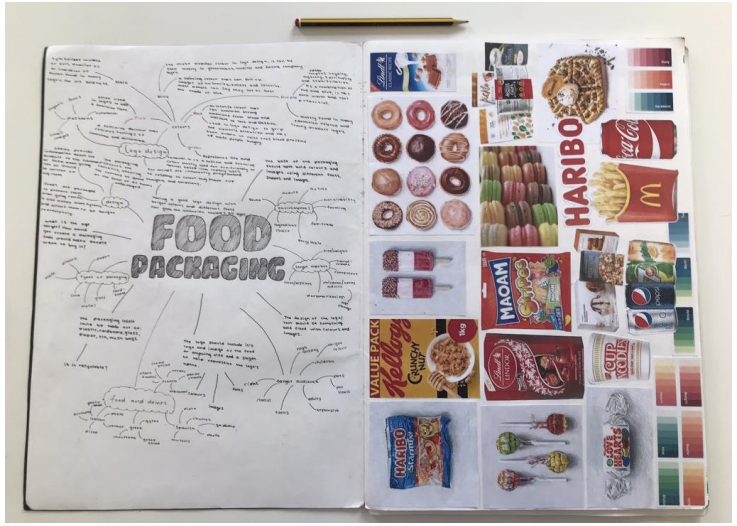
Predictable

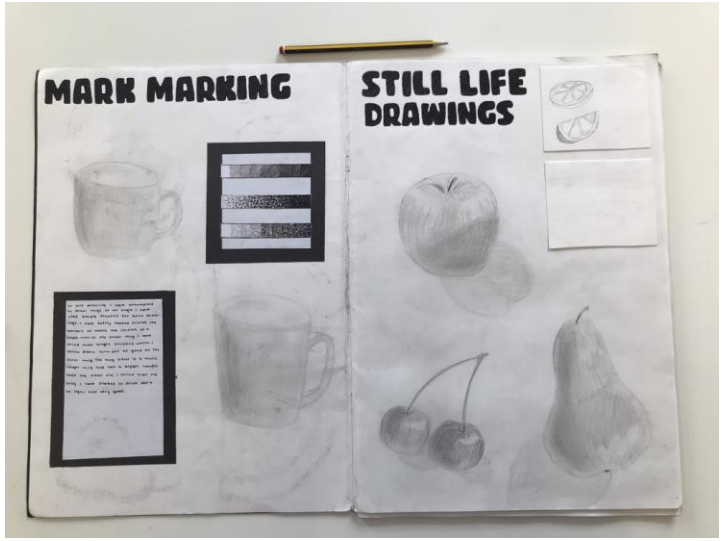
Growing Control

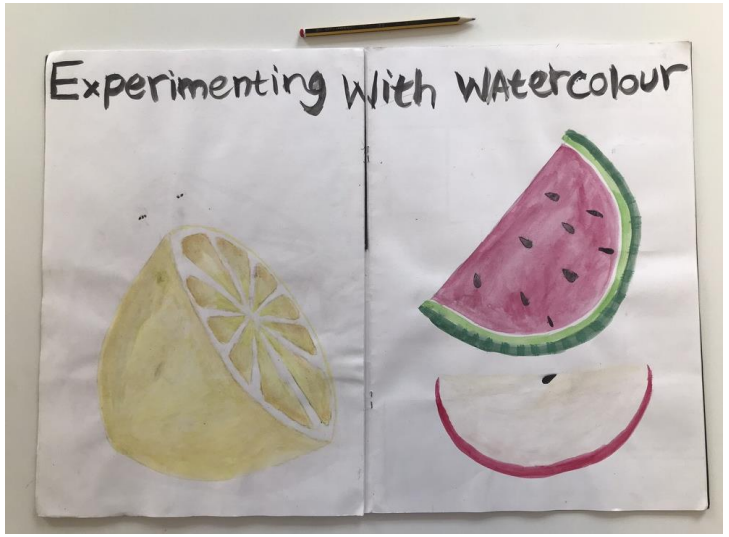
Broadening

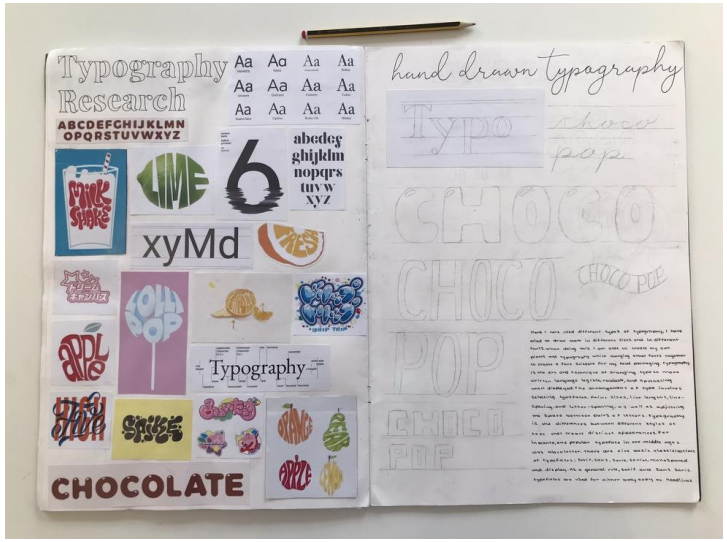
Endeavour

Safe









Performance Level 4: COMPETENT AND CONSISTENT
Mark range 40-48 out of 72 marks

Informed

Purposeful

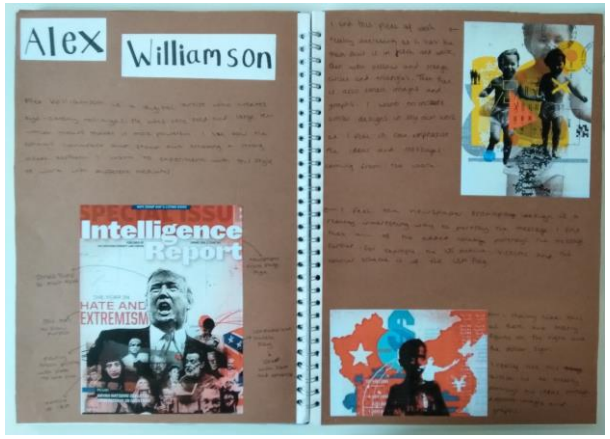
Secure

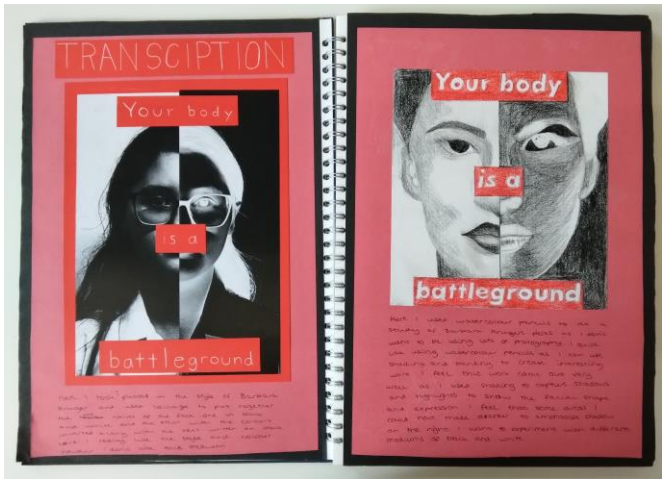
Engaged

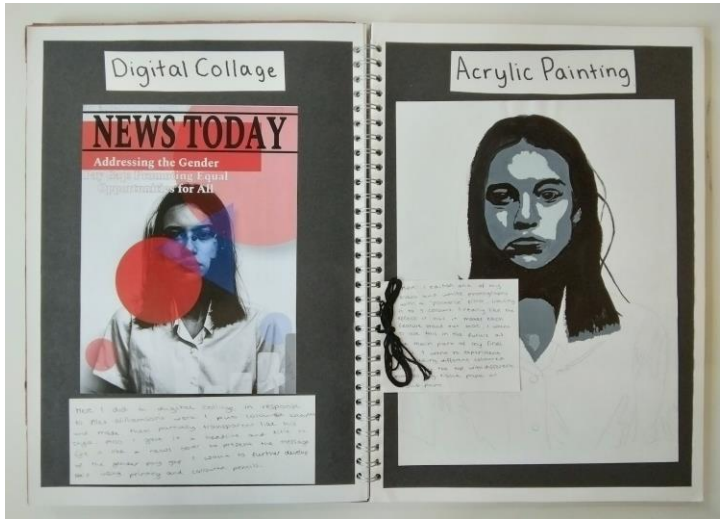
Skilful

Thoughtful

Cohesive







Performance Level 5: CONFIDENT AND ASSURED

Mark range 52-60 out of 72 marks

Advanced

Convincing

Comprehensive

Focused

Perceptive

Refined

Resolved

Risk-taking

Performance Level 6: EXCEPTIONAL
Mark range 64-72 out of 72 marks

Accomplished

Inspired

Intuitive

Insightful

Powerful

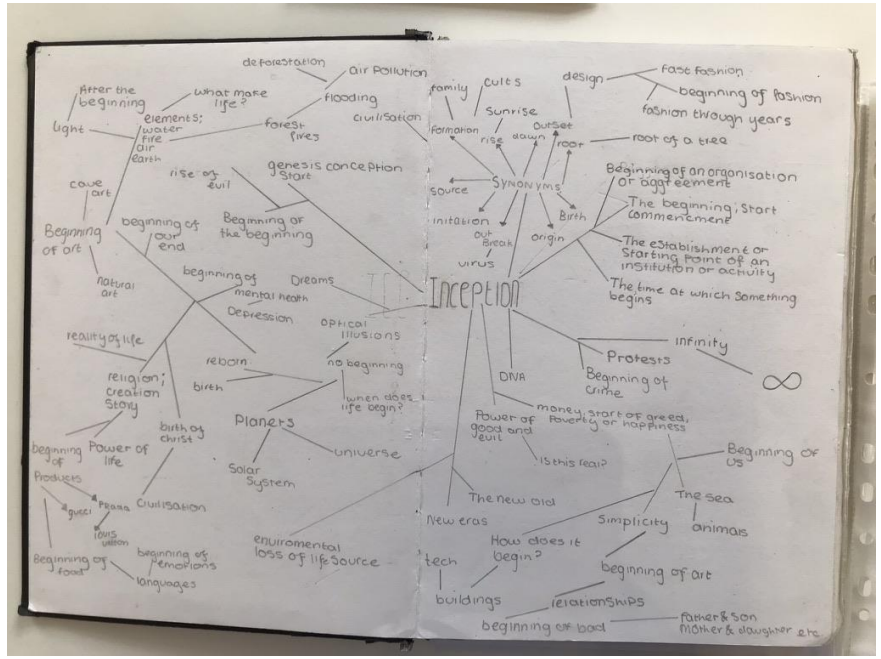
Extraordinary

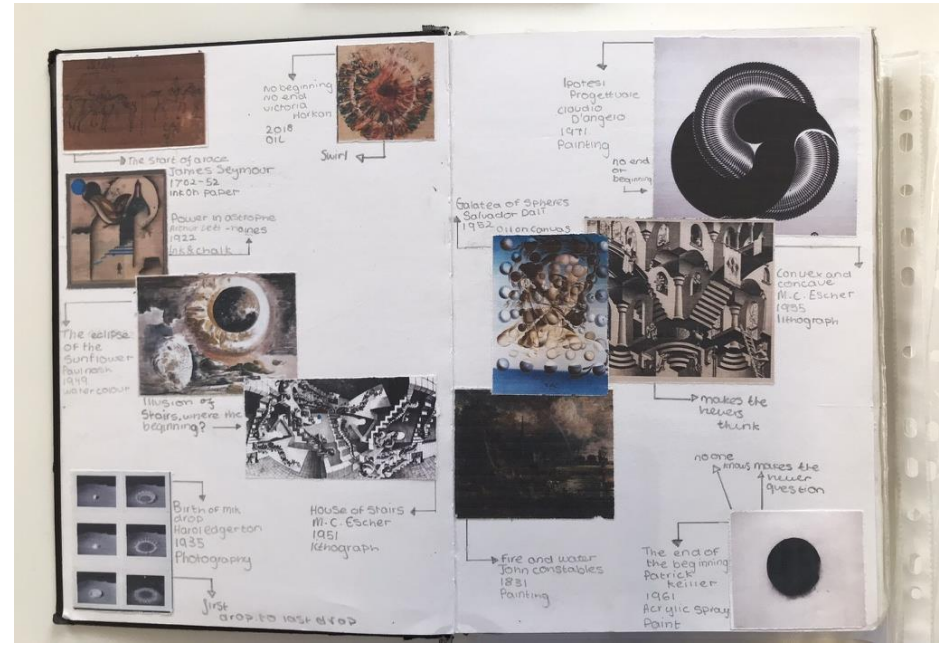
Unexpected

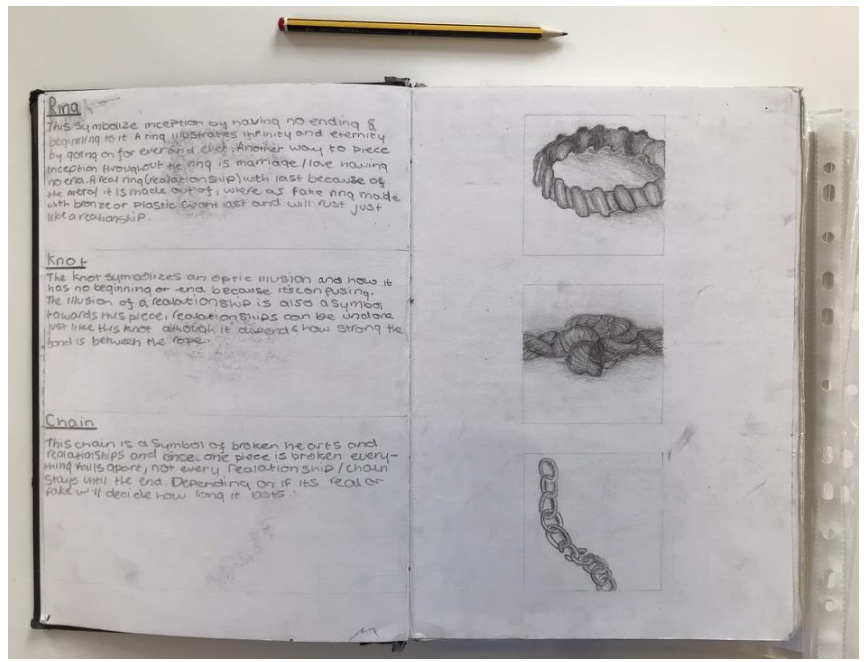
Outstanding

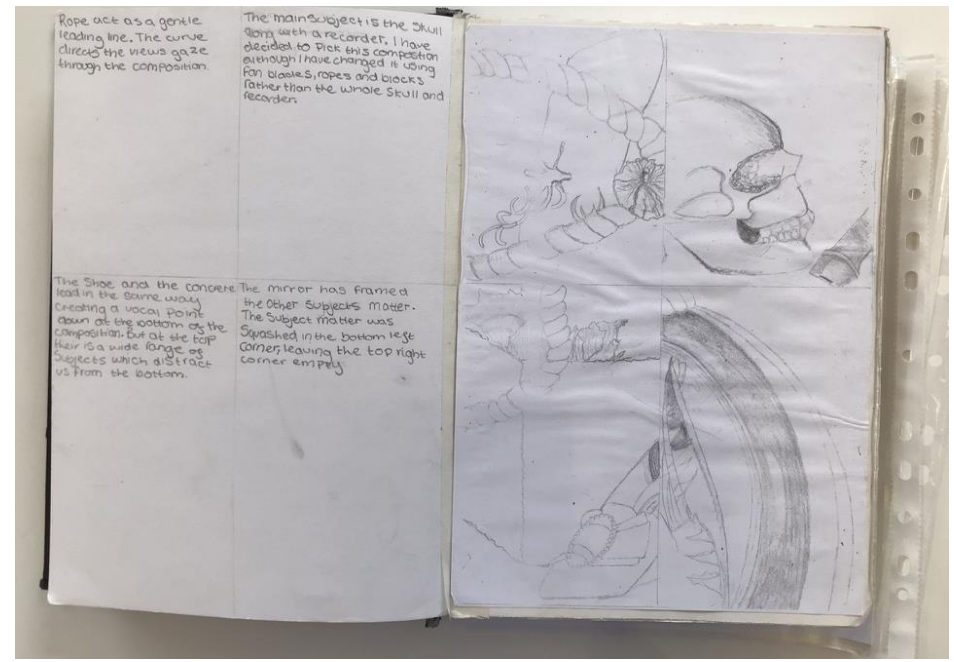
Warm up exercise

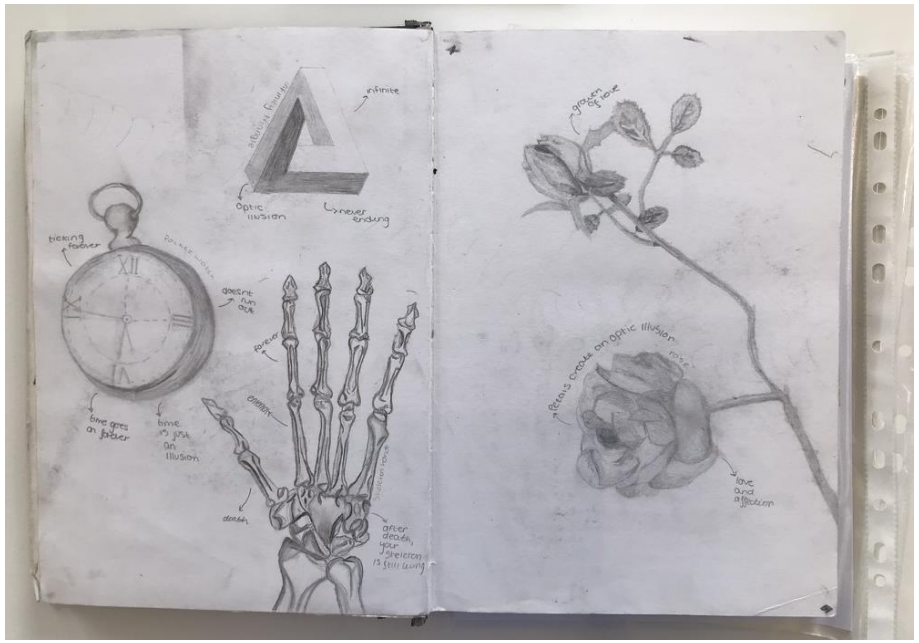
- This a Component 1 Fine Art sample
- Decide a performance level, just using the Taxonomy from your pack and looking at the work holistically.
- Best fit approach… just/mostly/fully?


Inception
deforestation
Air Pollution
flooding
civilisation
forest fires
what make life?
elements; water fire air earth
light
After the beginning
genesis conception
start
rise of evil
cave art
Beginning of art
beginning of our end
Beginning of the beginning
natural art
beginning of mental health
Dreams
Depression
optical illusions
reality of life
religion; creation story
reborn
birth
no beginning
when does life begin?
birth of christ
Power of life
beginning of
Planets
universe
Solar System
Produces
Civilisation
Beginning of food
beginning of emotions
languages
enviromental loss of life source
family
cults
design
fast fashion
beginning of fashion
fashion through years
Sunrise
formation
rise
dawn
sunset
root
root of a tree
Synonyms
source
initiation
out break
virus
birth
origin
Beginning of an organisation or aggreement
The beginning; start commencement
The establishment or starting point of an institution or activity
The time at which something begins
Protests
Beginning of crime
DNA
Power of good and evil
money, start of greed, poverty or happiness
Is this real?
infinity
Beginning of us
The sea
animals
Simplicity
The new old
New eras
How does it begin?
tech
buildings
beginning of art
relationships
beginning of bad
father & son
mother & daughter etc


No beginning no end victoria Horton 2018 OIL
Swirl
The start of a race James Seymour 1702-52 ink on paper
Power in astrophe Armor lett - reines 1922 Ink & chalk
The eclipse of the Sunflower Paul nash 1949 watercolour
Illusion of Stairs, where the beginning?
Birth of milk drop Harold Edgerton 1935 Photography
House of stairs M.C. Escher 1951 Xylograph
First drop to last drop
Ipotesi Progettuale claudio D'angelo 1971 Painting
no end or beginning
Galatea of Spheres Salvador Dali 1952 oil on canvas
Convex and concave M.C. Escher 1955 lithograph
makes the viewer think
no one knows makes the viewer question
Fire and water John constables 1831 Painting
The end of the beginning Patrick keiller 1961 Acrylic spray Paint


Ring
This symbolize inception by having no ending & beginning as it a ring illustrates infinity and eternity by going on for ever and ever. Another way to piece inception throughout the ring is marriage / love having no end. A real ring (realationship) will last because of the metal it is made out of, where as fake ring made with bronze or plastic won't last and will rust just like a realationship.
Knot
The knot symbolizes an optic illusion and how it has no beginning or end because its confusing. The illusion of a realationship is also a symbol towards this piece, realationships can be undone just like this knot although it depends how strong the bond is between the rope.
Chain
This chain is a symbol of broken hearts and realationships and once one piece is broken everything falls apart, not every realationship / chain stays until the end. Depending on if its real or fake will decide how long it lasts.


Rope act as a gentle leading line. The curve directs the views gaze through the composition.
The main subject is the skull along with a recorder. I have decided to pick this composition even though I have changed it using fan blades, ropes and blocks rather than the whale skull and recorder.
The shoe and the concrete lead in the same wavy creating a vocal point down at the bottom of the composition. But at the top there is a wide range of subjects which distract us from the bottom.
The mirror has framed the other subjects matter. The subject matter was squashed in the bottom left corner, leaving the top right corner empty


infinite
optic illusion
never ending
ticking forever
doesn't run out
forever
time goes on forever
time is just an illusion
death
after death, your skeleton is still living
grown of love
Relais create an optic illusion
rose
love and affection

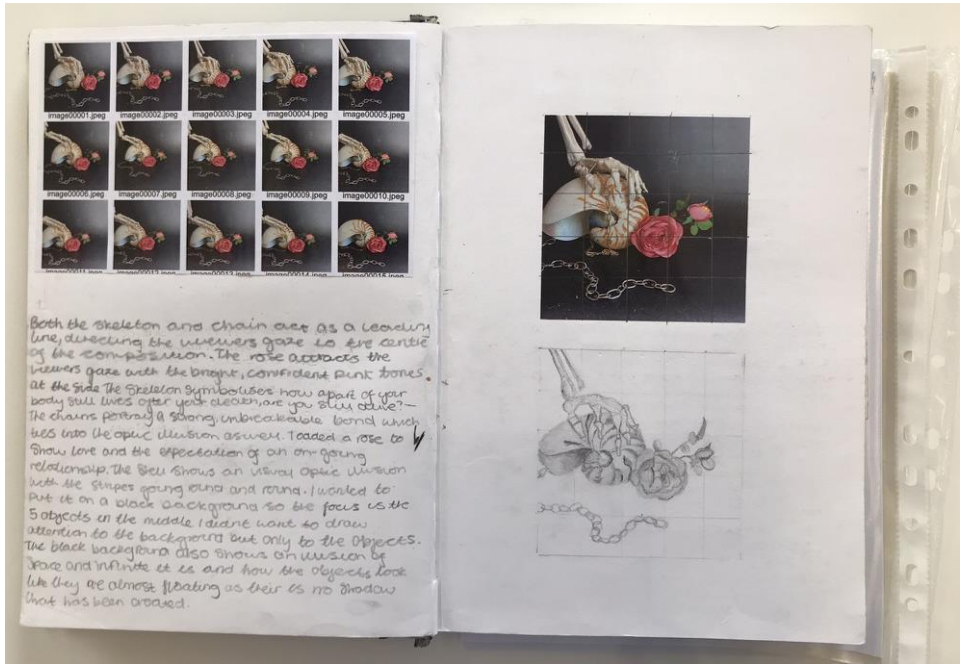
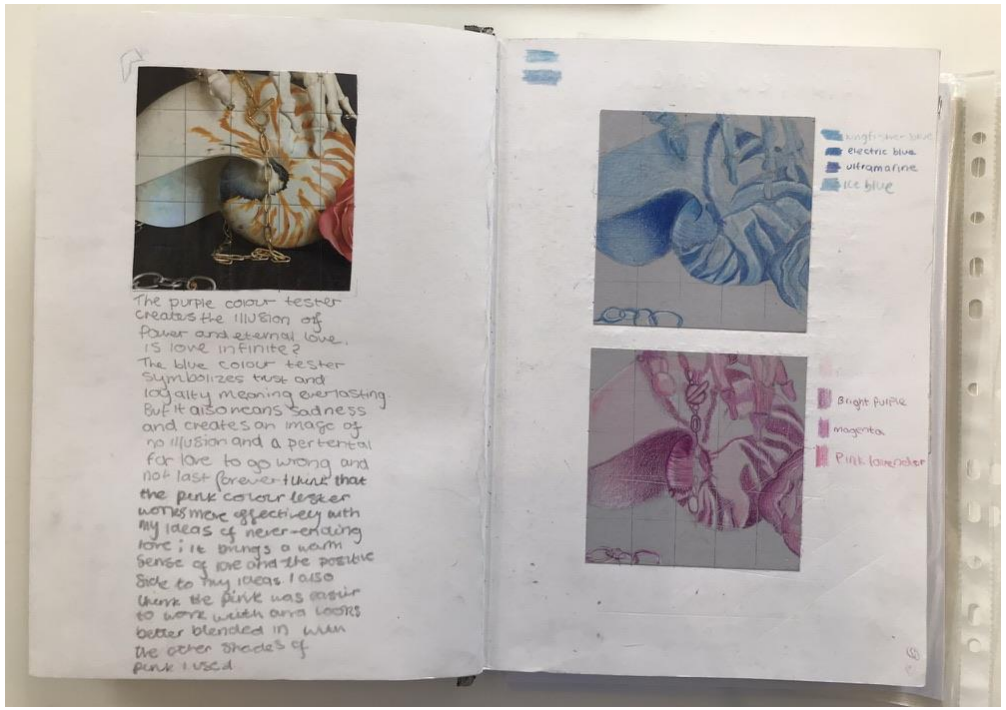
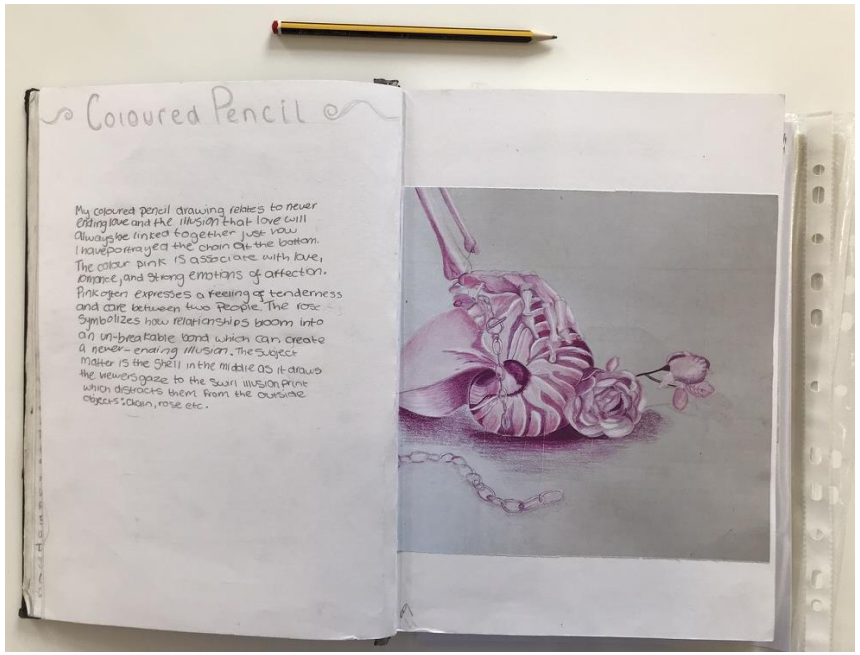
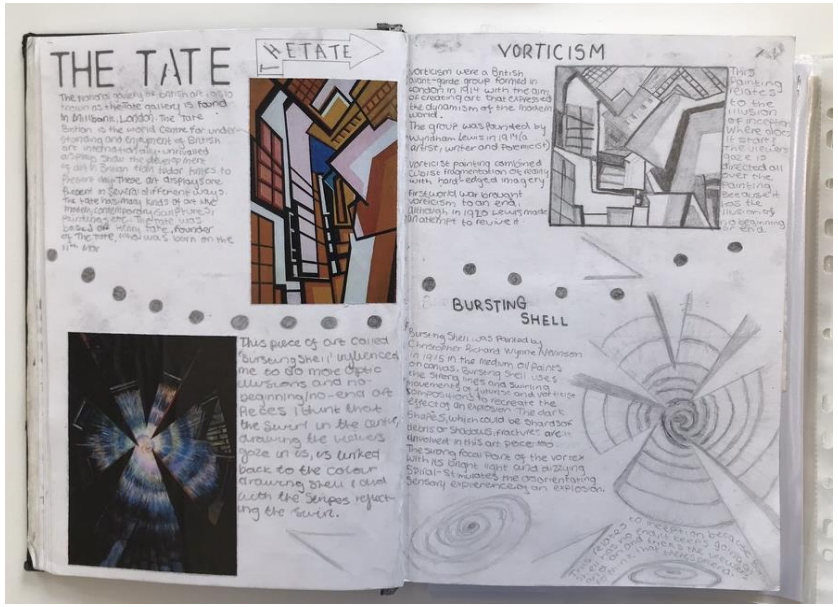
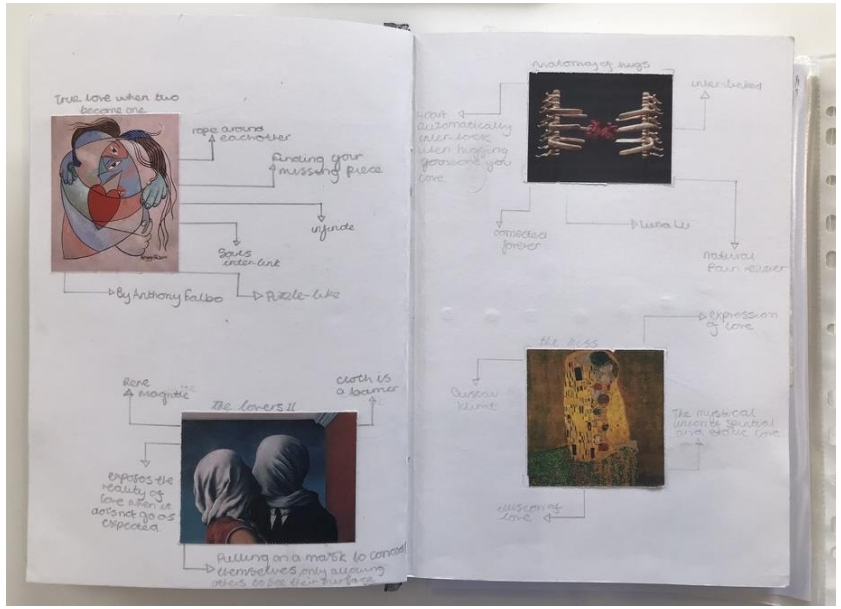


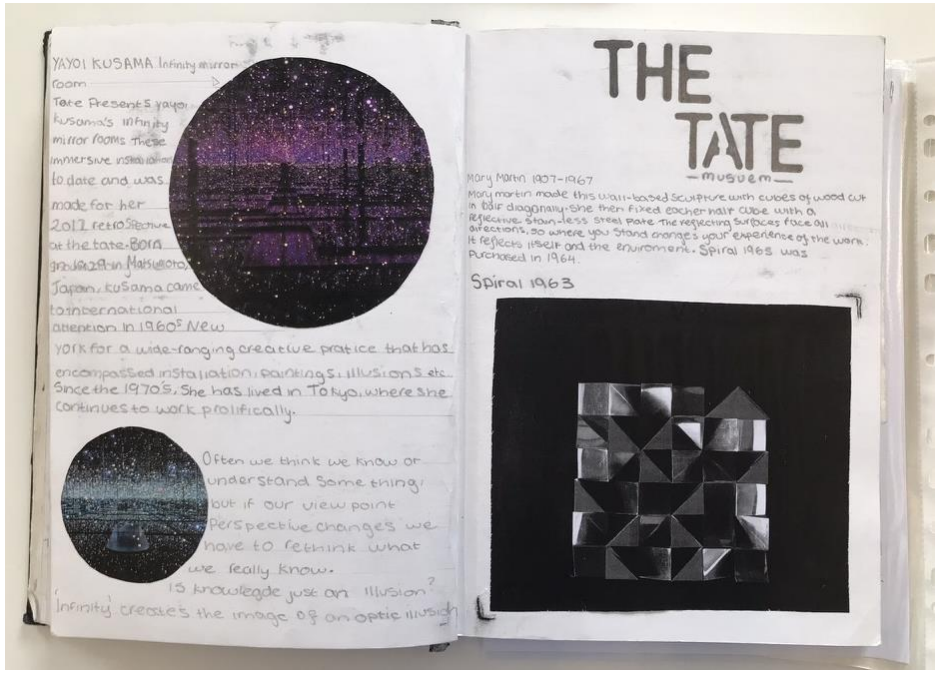
image00001.jpeg
image00002.jpeg
image00003.jpeg
image00004.jpeg
image00005.jpeg
image00006.jpeg
image00007.jpeg
image00008.jpeg
image00009.jpeg
image00010.jpeg
Both the skeleton and chain act as a leading line, directing the viewers gaze to the centre of the composition. The rose attracts the viewers gaze with the bright, confident pink tones. at the side The skeleton symbolises how apart of your body still lives after your death, are you still alive? — The chains portray a strong, unbreakable bond which ties into the optic illusion as well. I added a rose to show love and the expectation of an on-going relationship. The shell shows an visual optic illusion with the stripes going round and round. I wanted to put it on a black background so the focus is the 5 objects in the middle I didn't want to draw attention to the background but only to the objects. The black background also shows an illusion of space and infinite it is and how the objects look like they are almost floating as their is no shadow that has been created.


The purple colour tester creates the illusion of power and eternal love. is love infinite?
The blue colour tester symbolizes trust and loyalty meaning everlasting. But it also means sadness and creates an image of no illusion and a pertental for love to go wrong and not last forever I think that the pink colour tester works more effectively with my ideas of never-ending love; it brings a warm sense of love and the positive side to my ideas. I also think the pink was easier to work with and looks better blended in with the other shades of pink I used.
kingfisher blue
electric blue
ultramarine
ice blue
Bright purple
magenta
Pink lavender


Coloured Pencil
My coloured pencil drawing relates to never ending love and the illusion that love will always be linked together just how I have portrayed the chain at the bottom. The colour pink is associate with love, romance, and strong emotions of affection. Pink often expresses a feeling of tenderness and care between two people. The rose symbolizes how relationships bloom into an un-breakable bond which can create a never-ending illusion. The subject matter is the shell in the middle as it draws the viewers gaze to the swirl illusion print which distracts them from the outside objects: chain, rose etc.


THE TATE
TATE
VORTICISM
BURSTING SHELL
This piece of art called "Bursting Shell" influences me to do more optic illusions and no beginning/no-end art pieces I think that the swirl in the centre drawing the viewers eyes in to, is linked back to the colour drawing shell I used with the stripes reflecting the swirl.


True love when two become one.
rope around each other
finishing your missing piece
Sous entendre
By Anthony Falbo
Puzzle-like
anatomy of hugs
unconditional
forever
Natural Pain reliever
expression of love
The Kiss
Gustav Klimt
illusion of love
Rene Magritte
The lovers II
cloth as a barrier
exposes the reality of love often it does not go as expected.
Putting on a mask to conceal themselves only allowing others to see their surface.


YAYOI KUSAMA Infinity mirror room
Tate Presents yayoi kusama's infinity mirror rooms these immersive
to date and was made for her 2017 retrospective at the tate-Born in 1929 in Matsumoto, Japan, kusama came to international attention in 1960's New York for a wide-ranging creative pratice that has encompassed installation, paintings, illusions etc. Since the 1970's, She has lived in Tokyo, where she continues to work prolifically.
Often we think we know or understand something but if our view point or perspective changes we have to rethink what we really know.
Is knowledge just an illusion?
Infinity' creates the image of an optic illusion
THE TATE
-musuem-
Mary Martin 1907-1967
Mary martin made this wall-based sculpture with cubes of wood cut in fair diagonally. She then fixed each cube with a reflective, stainless steel plate. The reflecting surfaces face all directions, so where you stand changes your experience of the work. It reflects itself and the environment. Spiral 1965 was Purchased in 1964.
Spiral 1963

The Victoria and Albert Museum in London is the worlds largest museums of arts and design, housing a permanent collection of over 2.27 million objects. It was founded in 1852 and named after Queen victoria and prince Albert. For over 70 years it was known as the South Kensington museum but was renamed, commemorating prince Alberts role in establishment. The museum houses vast tableaux of European sculptures ceramics (pottery and porcelain) jewellry, metalwork, furniture, textiles from early medival and lots more!
V&A
OPTIC
Optic was made in 1965 by Hansjurgen Holzer. Optic is a machine-screened Printed cotton with the length of 108 inch and a width of 48 inches. Optic is in the category textiles and interiors.
This relates to inception of illusions and no beginning and ending because it tricks our minds with the optic illusion.
OPTICAL DESIGN
Optical Design is a hand painted, screen-printed and Stencilled Silk dupion wall hanging with abstract design by Neil Battle in 2007. The Dimensions are 195cm in length and 81cm in width. Neil Battle graduated from middlesex university in 1989. The same year he won the Painters Stainers award, at the New Designers Exhibition. Battles art is in a range of museums from V&A to Shakespeares global theatre etc.

THE TATE

THE TATE

The national gallery of British art, also known as the Tate gallery is found in Millbank, London. The Tate Britian is the world centre for understanding and enjoyment of British art internationally. Unrivalled displays show the development of art in Britian from tudor times to present day. These art displays are present in several different ways. The tate has many kinds of art like modern, contemporary sculptures, paintings etc. The tate was based off Henry tate, founder of The tate, who was born on the 11th Mar

This piece of art called 'Bursting Shell' influenced me to do more optic illusions and no-beginning/no-end art pieces I think that the swirl in the centre, drawing the viewers gaze in us, is linked back to the colour drawing shell I did with the stripes reflecting the swirl.

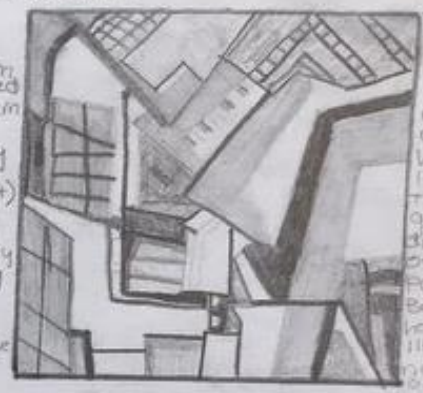
VORTICISM

Vorticism were a British avant-garde group formed in London in 1914 with the aim of creating art that expressed the dynamism of the modern world.

The group was founded by Wyndham Lewis in 1914 (a artist, writer and polemicist)

Vorticist painting combined cubist fragmentation of reality with hard-edged imagery

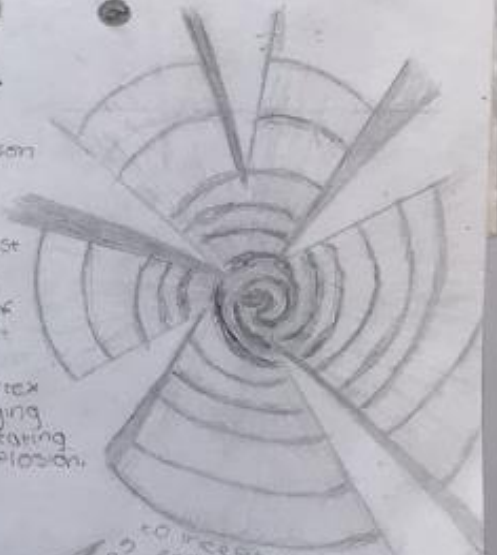
First world war brought vorticism to an end, although in 1920 Lewis made an attempt to revive it



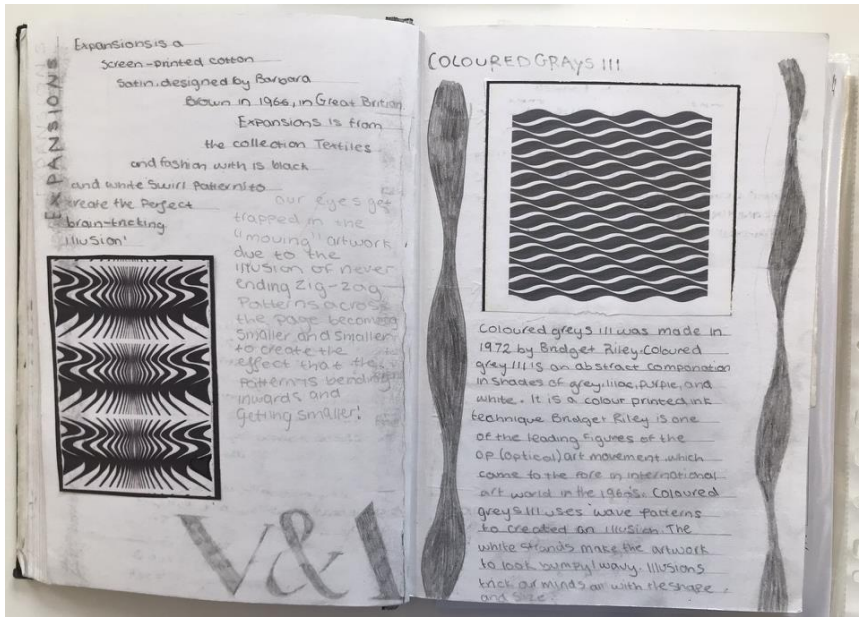
This painting relates to the illusion of inception. Where does it start? The viewers gaze is directed all over the painting because it has the illusion of no beginning or end.

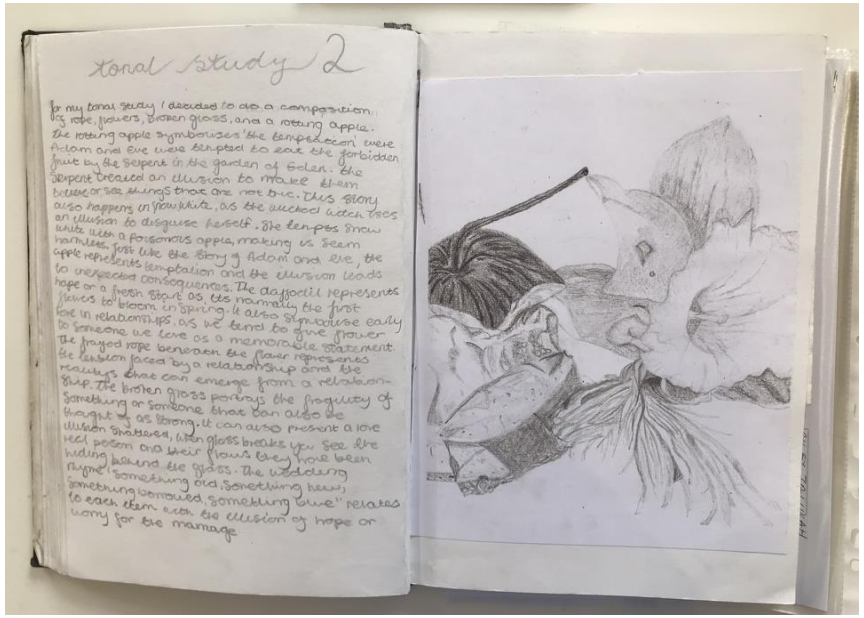
BURSTING SHELL

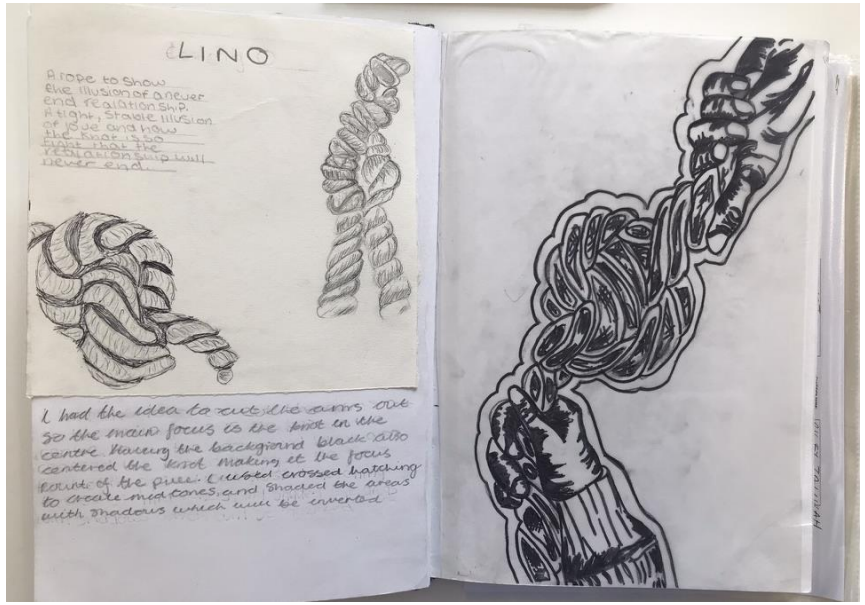
Bursting Shell was painted by Christopher Richard Wynne Nevinson in 1915 in the medium oil paints on canvas. Bursting Shell uses the strong lines and swirling movements of futurist and vorticist compositions to recreate the effect of an explosion. The dark shapes, which could be shards of debris or shadows, fractures are involved in this art piece too. The strong focal point of the vortex with its bright light and dizzying spiral - stimulates the disorientating sensory experience of an explosion.

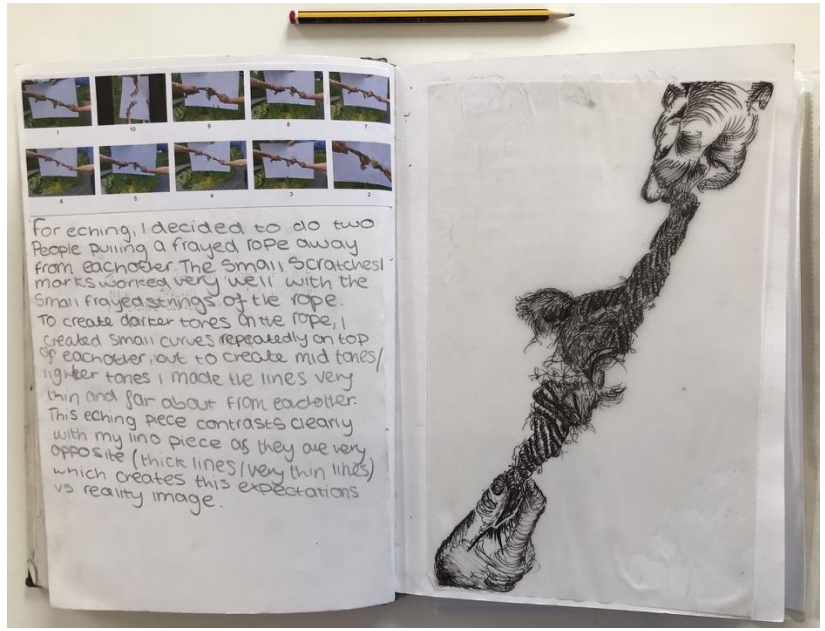


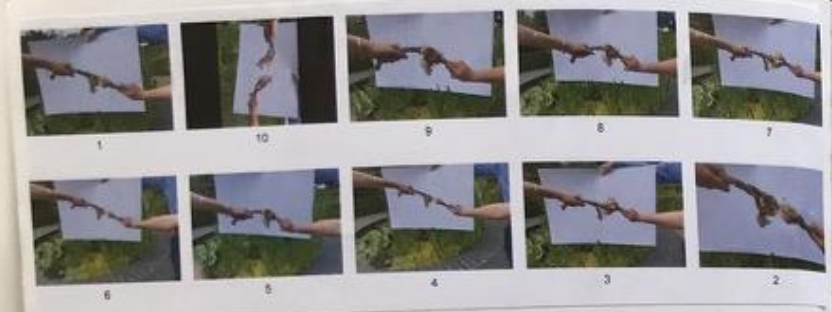
This relates to inception because [illegible] shell has no end, it keeps going on and on and tricks the viewers to think that there is no end.


EXPANSIONS
Expansions is a screen-printed cotton satin, designed by Barbara Brown in 1966, in Great Britain. Expansions is from the collection Textiles and fashion with is black and white swirl patterns to create the perfect brain-tricking illusion!
our eyes get trapped in the 'moving' artwork due to the illusion of never ending zig-zag patterns across the page becoming smaller and smaller to create the effect that the patterns bending inwards and getting smaller!
V&A
COLOURED GRAYS III
Coloured greys III was made in 1972 by Bridget Riley. Coloured grey III is an abstract composition in shades of grey, lilac, purple, and white. It is a colour printed ink technique Bridget Riley is one of the leading figures of the OP (optical) art movement which came to the fore in international art world in the 1960's. Coloured greys III uses wave patterns to created an illusion. The white strands make the artwork to look bumpy/wavy. Illusions trick our minds all with the shape and size.


tonal study 2
for my tonal study I decided to do a composition of rope, flowers, broken glass, and a rotting apple. The rotting apple symbolises 'the temptation' were Adam and Eve were tempted to eat the forbidden fruit by the serpent in the garden of Eden. The serpent created an illusion to make them believe or see things that are not true. This story also happens in real life, as the wicked witch uses an illusion to disguise herself. She tempts Snow white with a poisonous apple, making us seem mindless, just like the story of Adam and Eve, the apple represents temptation and the illusion leads to unexpected consequences. The daffodil represents flowers to bloom in spring. It also symbolise early love in relationships, as we tend to give flower to someone we love as a memorable statement. The frayed rope between the flower represents the tension faced by a relationship and the many things that can emerge from a relationship. The broken glass portrays the fragility of something or someone that can also be thought of as strong. It can also present a love illusion shattered, when glass breaks you see the real person and their flaws they have been hiding behind the glass. The weddding something old, something new, something borrowed, something blue" relates to each item, each the illusion of hope or worry for the marriage.


LINO
A rope to show the illusion of a never end realationship. A tight, stable illusion of love and how the knot is so hard that the realationship will never end.
I had the idea to cut the corners out so the main focus is the knot in the centre. Having the background black also centered the knot making it the focus point of the piece. I used crossed hatching to create mid tones, and shaded the areas with shadows which will be inverted


For eching, I decided to do two people pulling a frayed rope away from eachother. The small scratches/ marks worked very well with the small frayed strings of the rope.
To create darker tones on the rope, I created small curves repeatedly on top of eachother, out to create mid tones/ lighter tones I made the lines very thin and far about from eachother.
This eching piece contrasts clearly with my lino piece as they are very opposite (thick lines/very thin lines) which creates this expectations vs reality image.



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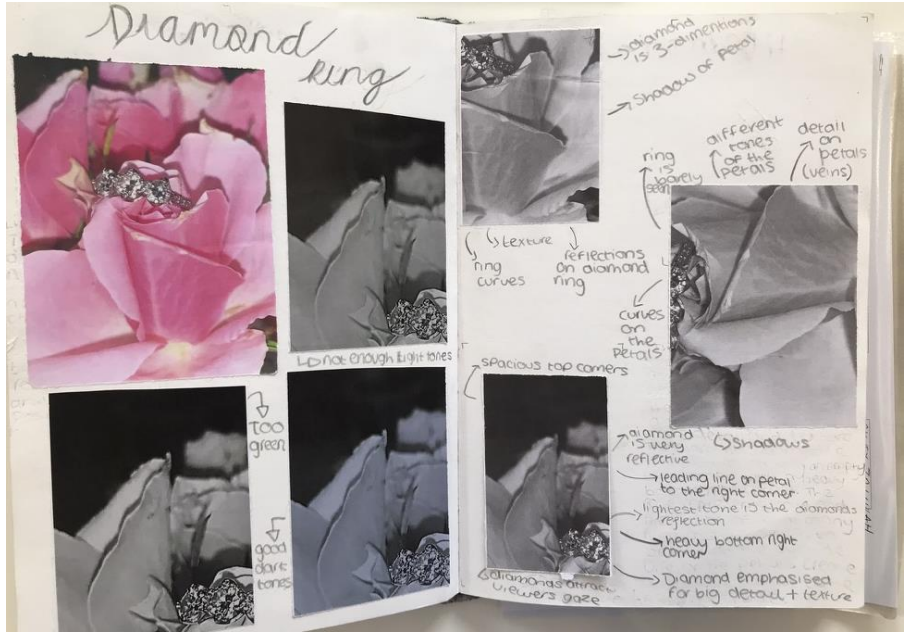
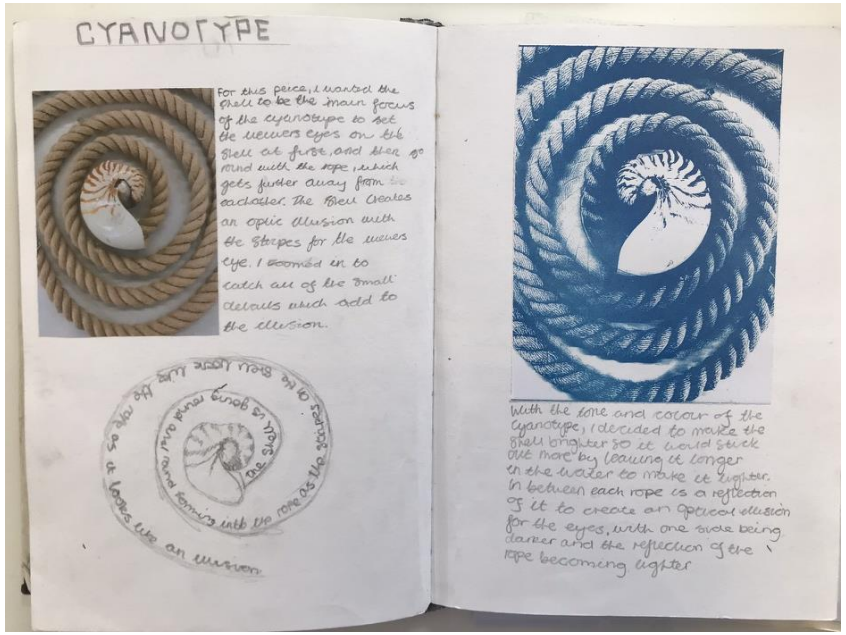
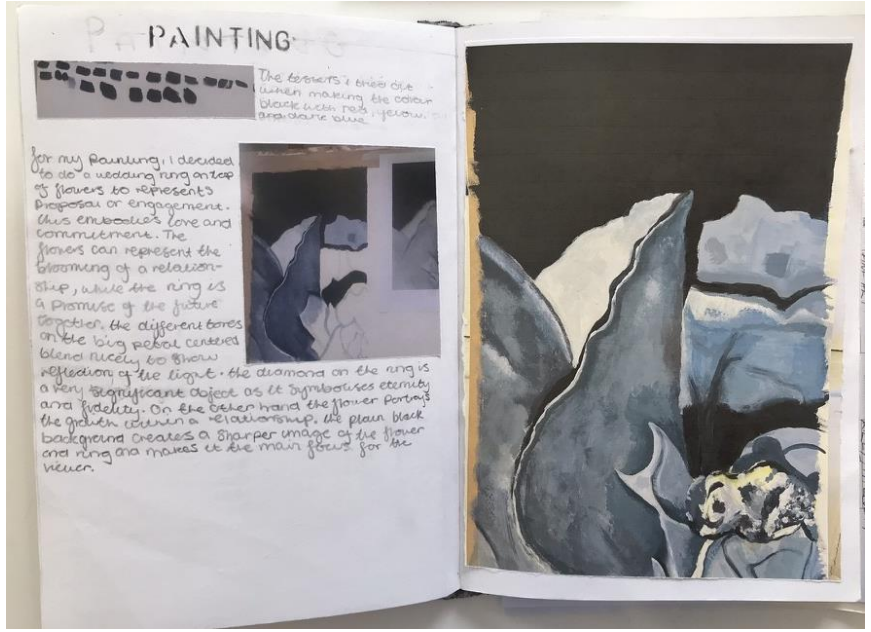
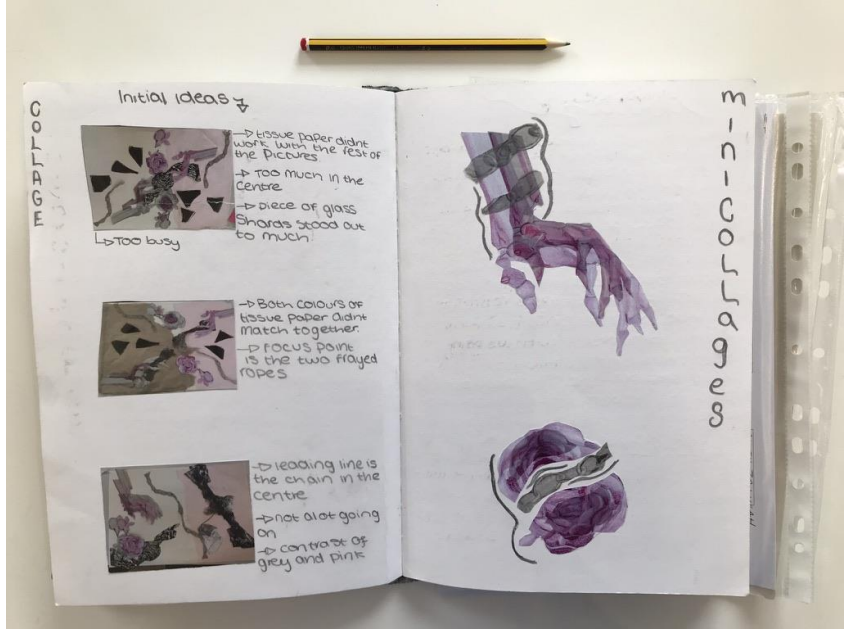
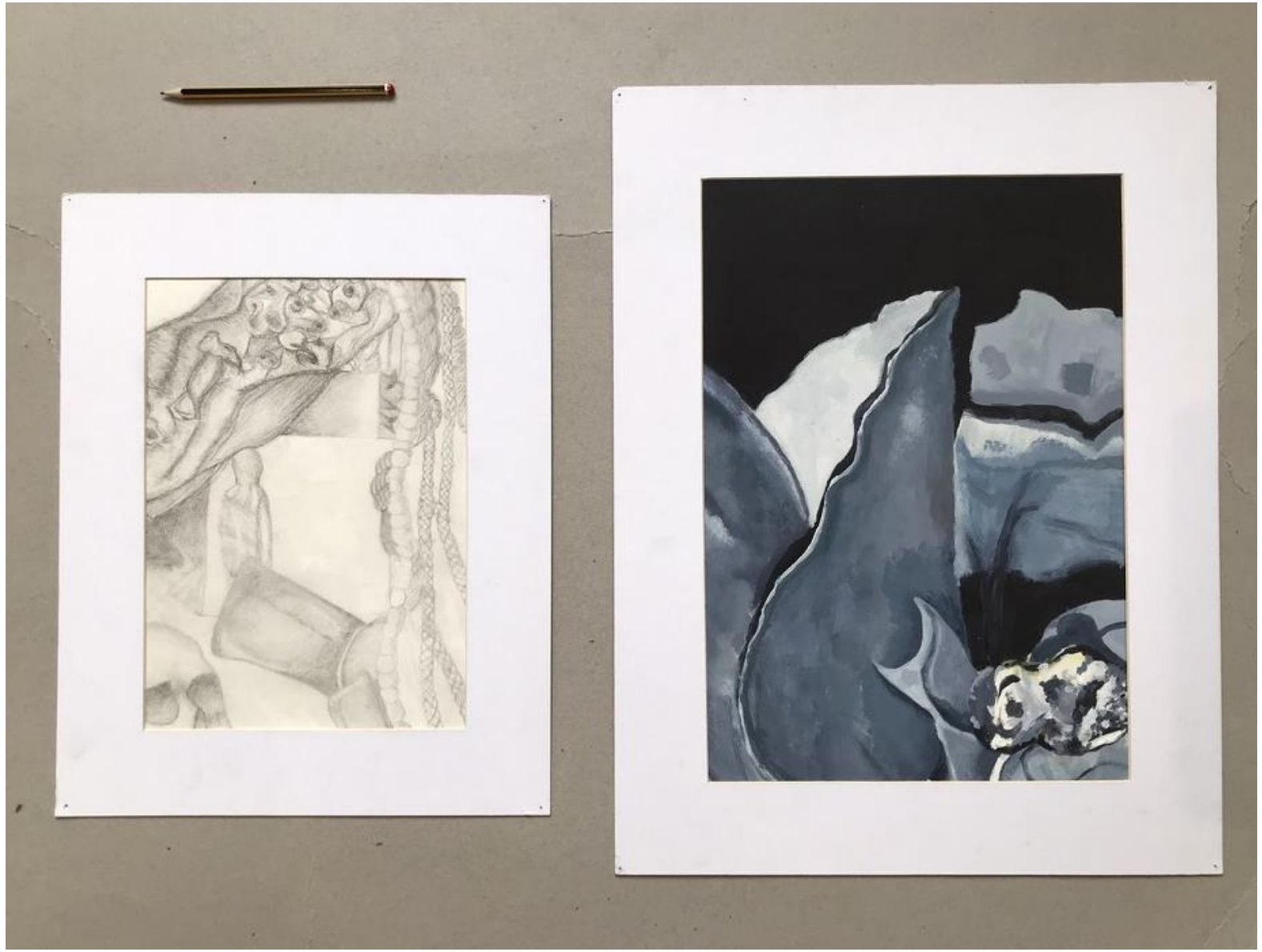
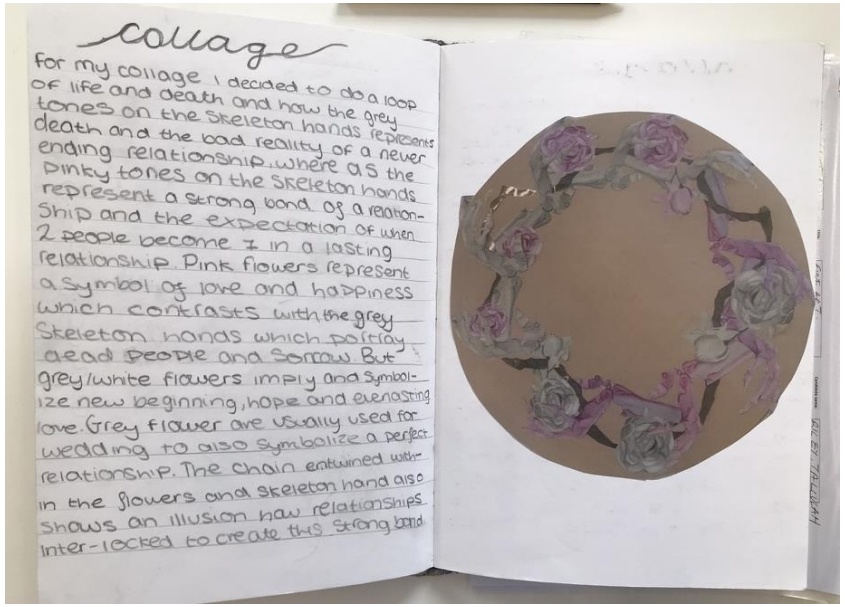

Diamond ring
diamond is 3-dimentions
shadow of petal
ring is barely seen
different tones of the petals
detail on petals (veins)
texture
ring curves
reflections on diamond ring
curves on the petals
not enough light tones
too green
good dark tones
spacious top corners
diamond is very reflective
shadows
leading line on petal to the right corner
lightest tone is the diamonds reflection
heavy bottom right corner
diamonds attract viewers gaze
Diamond emphasised for big detail + texture

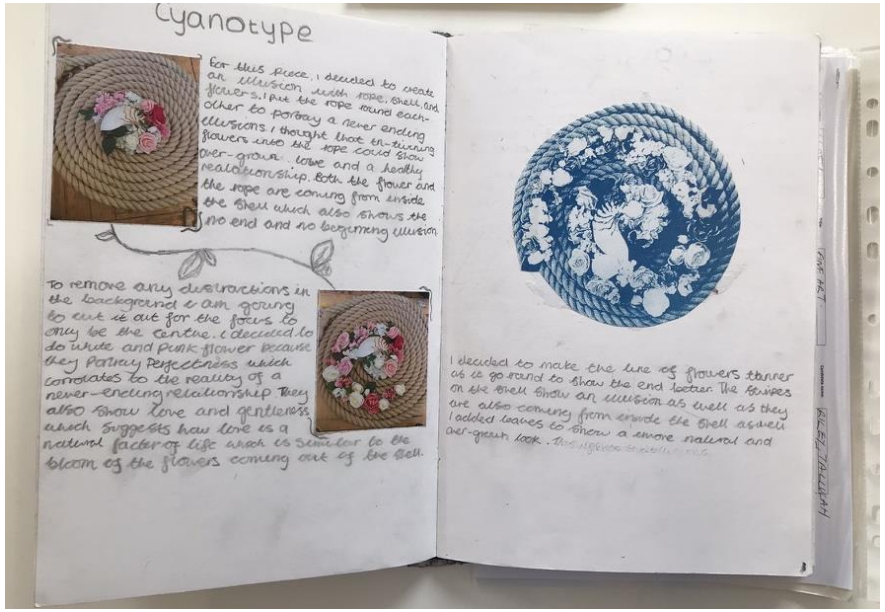

CYANOTYPE
For this peice, I wanted the shell to be the main focus of the cyanotype to set the viewers eyes on the shell at first, and then go round with the rope, which gets further away from the eachother. The shell creates an optic illusion with the stripes for the viewers eye. I zoomed in to catch all of the small details which add to the illusion.
The shell is going round and round forming into the rope as the stripes on the shell looks like the rope as it looks like an illusion.
With the tone and colour of the cyanotype, I decided to make the shell brighter so it would stick out more by leaving it longer in the water to make it lighter. In between each rope is a reflection of it to create an optical illusion for the eyes, with one side being darker and the reflection of the rope becoming lighter

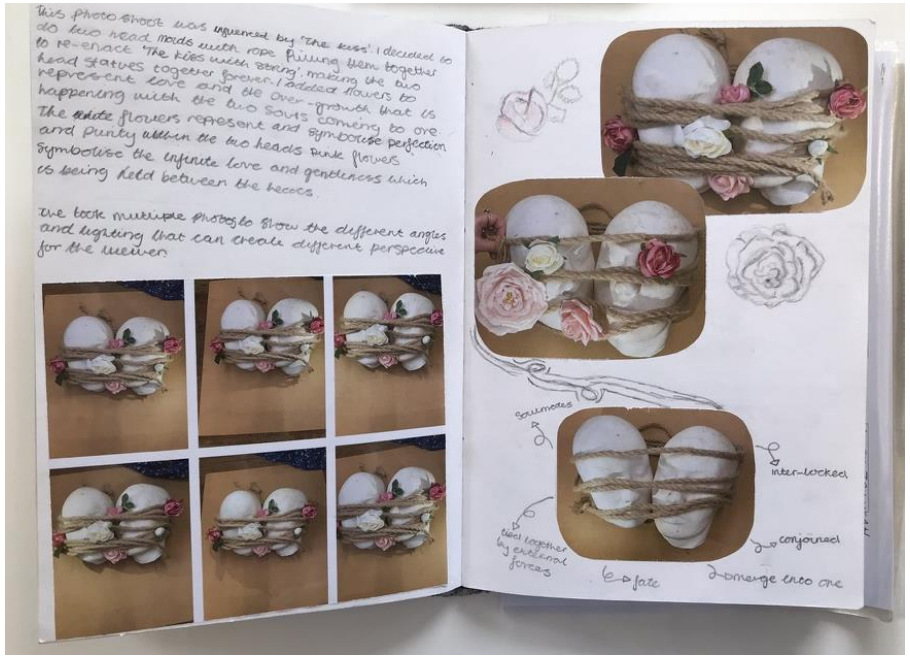

PAINTING
The testers I tried out when making the colour black with red, yellow and dark blue
for my painting, I decided to do a wedding ring on top of flowers to represents proposal or engagement. This embodies love and commitment. The flowers can represent the blooming of a relationship, while the ring is a promise of the future together. the different tones on the big petal centered blend nicely to show reflection of the light. the diamond on the ring is a very significant object as it symbolises eternity and fidelity. On the other hand the flower portrays the growth within a relationship. the plain black background creates a sharper image of the flower and ring and makes it the main focus for the viewer.

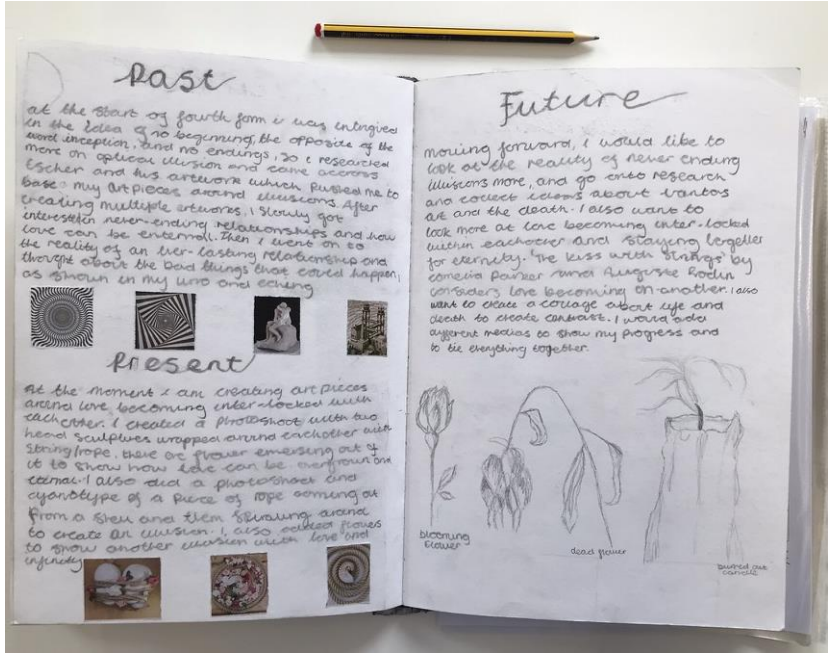

COLLAGE
Initial ideas
tissue paper didnt work with the rest of the pictures
Too much in the centre
piece of glass shards stood out to much
Too busy
Both colours of tissue paper didnt match together.
focus point is the two frayed ropes
leading line is the chain in the centre
not alot going on
contrast of grey and pink
mini collages




collage
For my collage I decided to do a loop of life and death and how the grey tones on the skeleton hands represents death and the bad reality of a never ending relationship. where as the pinky tones on the skeleton hands represent a strong bond of a relationship and the expectation of when 2 people become 1 in a lasting relationship. Pink flowers represent a symbol of love and happiness which contrasts with the grey skeleton hands which portray dead people and sorrow. But grey/white flowers imply and symbolize new beginning, hope and everlasting love. Grey flower are usually used for wedding to also symbolize a perfect relationship. The chain entwined within the flowers and skeleton hand also shows an illusion how relationships inter-locked to create this strong bond.


Cyanotype
For this piece, I decided to create an illusion with rope, shell, and flowers. I put the rope round each other to portray a never ending illusions. I thought that in-twining flowers into the rope could show over-grown love and a healthy relationship. Both the flower and the rope are coming from inside the shell which also shows the no end and no beginning illusion.
To remove any distractions in the background I am going to cut it out for the focus to only be the centre. I decided to do white and pink flower because they portray perfectness which correlates to the reality of a never-ending relationship. They also show love and gentleness which suggests how love is a natural factor of life which is similar to the bloom of the flowers coming out of the shell.
I decided to make the line of flowers thinner as it go round to show the end better. The swipes on the shell show an illusion as well as they are also coming from inside the shell as well. I added leaves to show a more natural and over-grown look.


This photo shoot was influenced by 'The kiss'. I decided to do two head molds with rope filling them together to re-enact 'The kiss with string', making the two head statues together forever. I added flowers to represent love and the over-growth that is happening with the two souls coming to one. The white flowers represent and symbolise perfection and purity within the two heads. Pink flowers symbolise the infinite love and gentleness which is being held between the heads.
The took multiple photos to show the different angles and lighting that can create different perspective for the viewer.
soulmates
inter-locked
conjoined
fate
merge into one


Past
at the start of fourth form I was intrigued in the idea of no beginning, the opposite of the word inception, and no endings, so I researched more on optical illusion and came across Escher and his artwork which pushed me to base my art pieces around illusions. After creating multiple artworks, I slowly got interested in never-ending relationships and how love can be external. Then I went on to the reality of an ever-lasting relationship and thought about the bad things that could happen, as shown in my wro and eching.
Present
At the moment I am creating art pieces around love becoming inter-locked with each other. I created a photoshoot with two head sculptures wrapped around each other with string/rope, there are flower emersing out of it to show how love can be overgrown and eternal. I also did a photoshoot and cyanotype of a piece of rope coming out from a shell and then spiraling around to create an illusion. I also added flowers to show another illusion with love and infinity.
Future
moving forward, I would like to look at the reality of never ending illusions more, and go onto research and collect ideas about vantas art and the death. I also want to look more at love becoming inter-locked within eachother and staying together for eternity. 'The kiss with strings' by Cornelia Parker and Auguste Rodin considers love becoming on another. I also want to create a collage about life and death to create contrast. I would add different medias to show my progress and to tie everything together.
blooming flower
dead flower
burned out candle

This photo shoot was influenced by 'The kiss'. I decided to do two head molds with rope tying them together to re-enact 'The kiss with string', making the two head statues together forever. I added flowers to represent love and the over-growth that is happening with the two souls coming to one. The white flowers represent and symbolise perfection and purity within the two heads pink flowers symbolise the infinite love and gentleness which is being held between the heads.

We took multiple photos to show the different angles and lighting that can create different perspective for the viewer.

soulmates

inter-locked

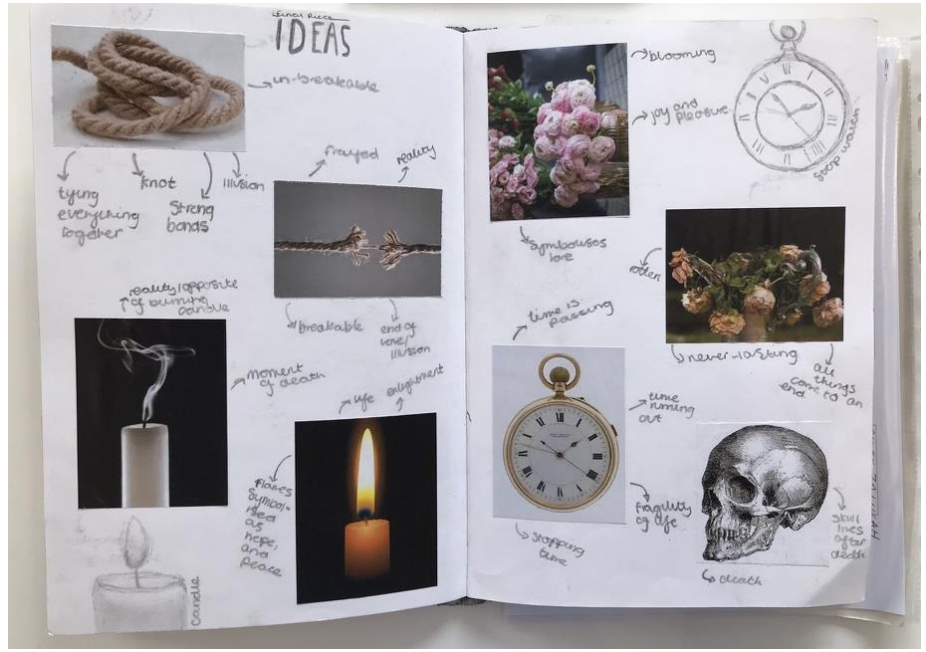
tied together by external forces

conjoined

fate

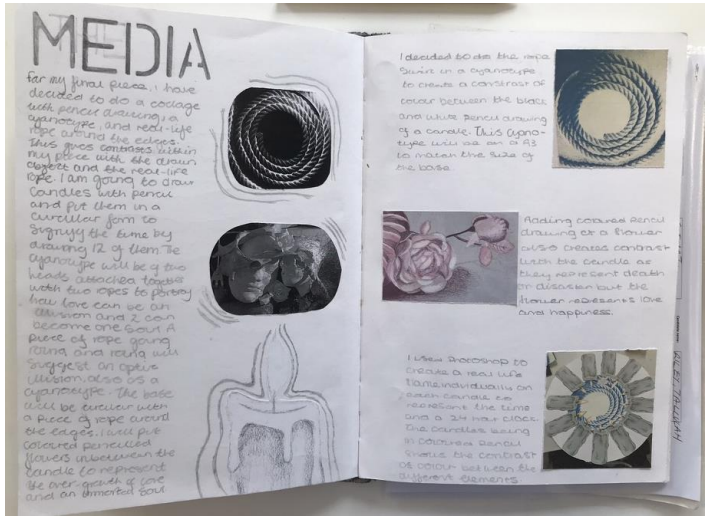
merge into one

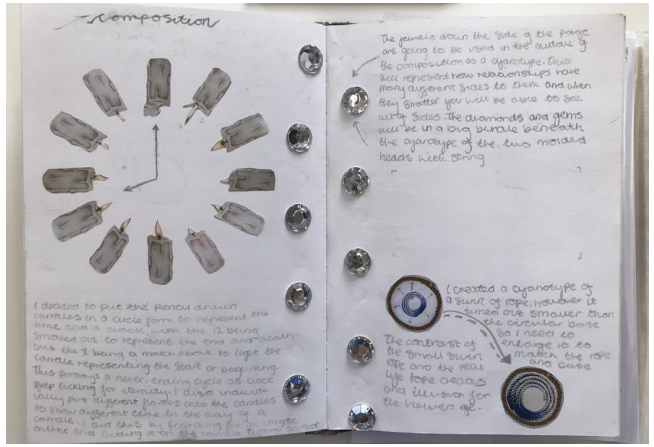
The kiss with String
Cornelia Parker
Cornelia Parker covered 'the kiss' by Auguste Rodin, with String in 2003. This was her contribution to the 2003 Tate Triennial days. This intervention was titled The Distance - A kiss with strings attached.
Cornelia Parker is one of Britain's best loved contemporary artists. Parker was born on the 14th July 1936 and studied at the Gloucestershire college of art and design.
Cornelia Parker decided to wrap 'The kiss' with a mile of string (which was wrapped by hand - without adhesive or tape) as a nod to the great French modern artist Marcel Duchamp who once used the same in his work.
Cornelia Parker has mummify the two lovers to conceal their love. The two lovers are wrapped up within another, locking their love forever; to make it infinite.
'The kiss' was created by Auguste Rodin in 1901 to 1904 for Lewes-based antiquarian Edward Perry Warren. When Warren gave the suggestive sculpture to the people of Lewes in 1913, it was displayed in the town hall - but sparked such an outrage it had to be fenced off and covered up.
Parker has concealed the lovers with string once more but for the opposite reason. Exhibition curator Judith Nesbitt said "it is a highly erotic piece of work."
Cornelia Parker is interested in the emotionality of the work lovers wrapped within eachother. The String bind the lovers together and conceals their kiss by wrapping their heads together.
kiss with strings
FINE ART
RILEY, TALLIAH

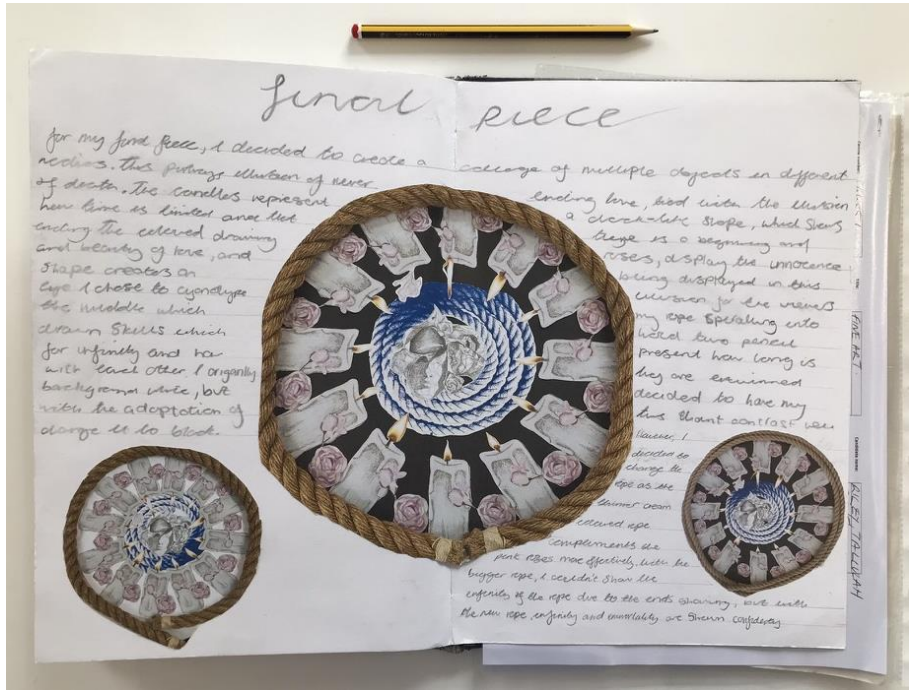

Final Piece
IDEAS
un-breakable
tying everything together
knot
Strong bands
illusion
frayed
reality
breakable
end of love/illusion
reality/opposite of burning candle
moment of death
life
enlightment
flames symbolised as hope, and peace
candle
blooming
joy and pleasure
stop watch
symbolises love
rotten
never-lasting
all things come to an end
time is passing
time running out
fragility of life
stopping time
death
skull lives after death
FINE ART
RILEY, TALLIAH

Contact Sheet
FINE ART
RILEY, TALLIAH

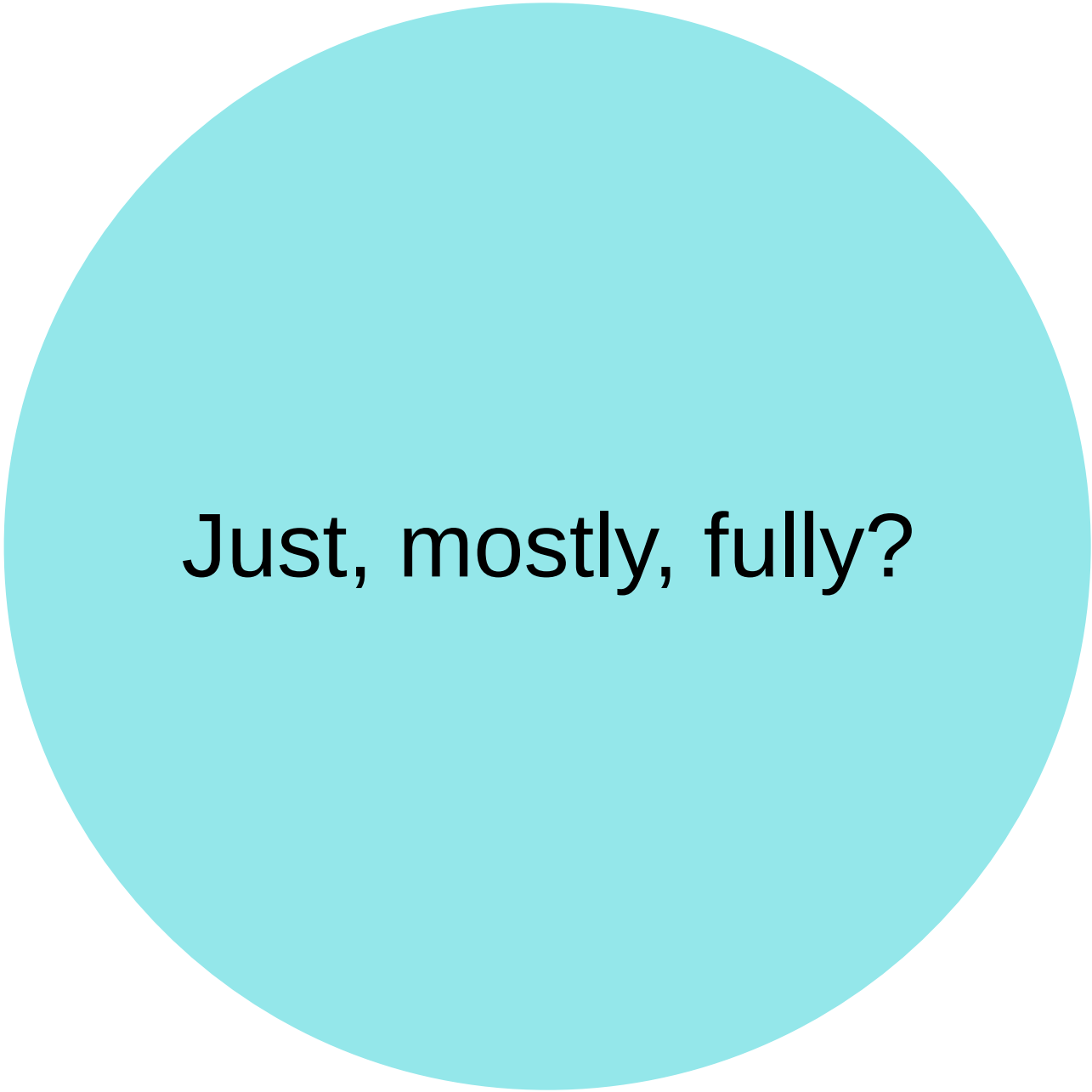
Favourite eight
FINE ART
RILEY, TALLIAH


MEDIA
for my final piece, I have decided to do a collage with pencil drawing, a cyanotype, and real-life rope around the edges. This gives contrast within my piece with the drawn objects and the real-life rope. I am going to draw candles with pencil and put them in a circular form to signify the time by drawing 12 of them. The cyanotype will be of two heads attached together with two ropes to portray how love can be an illusion and I can become one soul. A piece of rope going round and round will suggest an optical illusion, also as a cyanotype. The base will be circular with a piece of rope around the edges. I will put colored pencilled flowers in between the candles to represent the ever-growth of love and an immortal soul
I decided to do the rope swirl in a cyanotype to create a contrast of colour between the black and white pencil drawing of a corvale. This cyanotype will be an A3 to match the size of the loose.
Adding colored pencil drawing of a flower also creates contrast with the candle as they represent death or disaster but the flower represents love and happiness.
I used Photoshop to create a real life flame individually on 12 candle canvas to represent the time and a 24 hour clock. The candles being in colorless pencil drawing creates the contrast of colour between the different elements
RILEY TALLIAH


composition
The jewels down the side of the page are going to be used in the nature of the composition as a cyanotype. These will represent how relationships have many different sides to them and when they shatter you will be able to see all the sides. The diamonds and gems will be in a long parcel beneath the cyanotype of the two morphed heads with string
I created a cyanotype of a swirl of rope, however it turned out smaller than the circular base so I need to enlarge it to match the rope and base
The contrast of the small swirl rope and the real life rope creates and illusion for the viewers eye.


final piece
for my final piece, I decided to create a collage of multiple cyanotypes in different
necklace. this portrays illusion of never
ending love, lined with the illusion
of deceit. the candles represent a decreasable shape, which shows
how time is limited and that shape is a beginning and
ending the colored drawing rises, display the innocence
and eternity of love, and following displayed in this
shape creates an illusion for the viewers
eye I chose to cyanotype my rope spiralling into
the middle which hand two pencil
drawn skulls which present how long is
for infinity and ran they are examined
with each other I originally decided to have my
background white, but lines thaint contrast well
with the adaptation of However, I
change it to black. decided to change the
rope as the
skinner seem
colored rope
compliments the
pink roses more effectively with the
bigger rope, I couldn't show the
ends of the rope due to the ends showing, and with
the new rope, infinity and immortality are shown confidently
RILEY TALLIAH

Performance level?


Just, mostly, fully?

Mark out of 72?

Standard Mark

49

STANDARD 49

Centre number: | Title: FINE ART | Candidate name:

Areas of study: | Subject code: Component 1 | Candidate number:

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	0	Level 1 LIMITED ABILITY *Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas*			Level 2 BASIC ABILITY *Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas*			Level 3 EMERGING COMPETENT ABILITY *Knowledge, understanding and skills are generally adequate but safe*			Level 4 COMPETENT AND CONSISTENT ABILITY *Knowledge, understanding and skills are secure and cohesive throughout*			Level 5 CONFIDENT AND ASSURED ABILITY *Knowledge, understanding and skills are effective and focused throughout*			Level 6 EXCEPTIONAL ABILITY *Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout*			
Evidence meets requirements		**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	**Just**	**Mostly**	**Fully**	
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO1 mark**
	No rewardable material	• Development of ideas through investigations shows limited ability • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows basic ability • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows emerging competence • The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows competent and consistent ability • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows confident and assured ability • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows exceptional ability • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them			12
AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO2 mark**
	No rewardable material	• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection • Limited ability to explore ideas through a process of experimentation and review • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Basic ability to refine work, driven by insights gained through exploration of ideas and reflection • Basic ability to explore ideas through a process of experimentation and review • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection • Emerging competence in ability to explore ideas through a process of experimentation and review • Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection • Competent and consistent ability to explore ideas through a process of experimentation and review • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection • Confident and assured ability to explore ideas through a process of experimentation and review • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas • Exceptional ability to explore ideas through a process of experimentation and review • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			13
AO3 Record ideas, observations and insights relevant to intentions as work progresses	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO3 mark**
	No rewardable material	• Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Limited ability to record relevant to intentions			• Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Basic ability to record relevant to intentions			• Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Emerging competence in ability to record relevant to intentions			• Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Competent and consistent ability to record relevant to intentions			• Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Confident and assured ability to record relevant to intentions			• Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Exceptional ability to record relevant to intentions			12
AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	**AO4 mark**
	No rewardable material	• Limited ability to produce a personal and meaningful response • Limited ability to realise intentions • Realisations demonstrate limited understanding of visual language through application of formal elements			• Basic ability to produce a personal and meaningful response • Basic ability to realise intentions • Realisations demonstrate basic understanding of visual language through application of formal elements			• Emerging competence in ability to produce a personal and meaningful response • Emerging competence in ability to realise intentions • Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			• Competent and consistent ability to produce a personal and meaningful response • Competent and consistent ability to realise intentions • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements			• Confident and assured ability to produce a personal and meaningful response • Confident and assured ability to realise intentions • Realisations demonstrate confident and assured understanding of visual language through application of formal elements			• Exceptional ability to produce a personal and meaningful response • Exceptional ability to realise intentions • Realisations demonstrate exceptional understanding of visual language through application of formal elements			12
																			Total	

Recording of marks for all GCSE work								Total marks out of 72 for each component	
Component	**AO1 mark: indicate a mark out of 18**		**AO2 mark: indicate a mark out of 18**		**AO3 mark: indicate a mark out of 18**		**AO4 mark: indicate a mark out of 18**		
Component 1 Personal Portfolio	12	AO1 mark	13	AO2 mark	12	AO3 mark	12	AO4 mark	Total COMPONENT 1: 49
Component 2 Externally Set Assignment		AO1 mark		AO2 mark		AO3 mark		AO4 mark	Total COMPONENT 2

FINE ART

COMPONENT 1
STANDARD MARK 49

Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

The first stage is to decide in which performance level the candidate's work should be placed. When assessing work for each component, teachers should make a holistic judgement using the descriptors in the taxonomy, to establish which performance level matches most closely the candidate's work. The candidate should be placed in the performance level that best exemplifies the characteristics of their work. Candidate's work that falls between two performance levels must achieve all the keyword descriptors in the lower level and some in the level above. Where this happens, teachers must use their professional judgement to decide which performance level is most appropriate using a 'best-fit' approach.

After a performance level has been established, the next stage is to use the assessment grid to decide a mark within the performance level. Read the *'Instructions for use'* which accompanies the assessment grid prior to establishing a mark for each assessment objective and total mark.

Performance levels	BELOW GCSE LEVEL (0)	Level 1 LIMITED	LIMITED/ BASIC	Level 2 BASIC	BASIC/EMERGING COMPENENT	Level 3 EMERGING COMPETENT	EMERGING COMPETENT / COMPETENT & CONSISTENT	Level 4 COMPETENT & CONSISTENT	COMPETENT & CONSISTENT/ CONFIDENT & ASSURED	Level 5 CONFIDENT & ASSURED	CONFIDENT & ASSURED / EXCEPTIONAL	Level 6 EXCEPTIONAL
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	**Unstructured** **Clumsy** **Disjointed** **Minimal** **Elementary**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Deliberate** **Methodical** **Superficial** **Unrefined** **Simplistic** **Tentative**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Reflective** **Predictable** **Growing control** **Broadening** **Endeavour** **Safe**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Informed** **Purposeful** **Secure** **Engaged** **Skilful** **Thoughtful** **Cohesive**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Advanced** **Convincing** **Comprehensive** **Focused** **Perceptive** **Refined** **Resolved** **Risk-taking**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Accomplished** **Inspired** **Intuitive** **Insightful** **Powerful** **Extraordinary** **Unexpected** **Outstanding**
	0 marks	**1 – 12 marks**	**13** **14** **15** **marks**	**16 – 24 marks**	**25** **26** **27** **marks**	**28 – 36 marks**	**37** **38** **39** **marks**	**40 – 48 Marks**	**49** **50** **51** **marks**	**52 – 60 marks**	**61** **62** **63** **marks**	**64 – 72 marks**

49

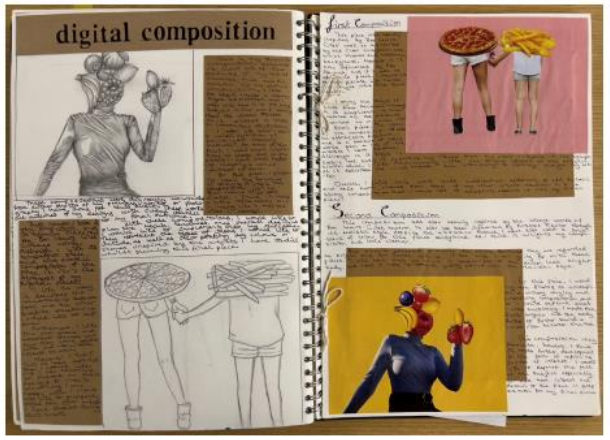
Component 1 Fine Art
Standard Mark- 49

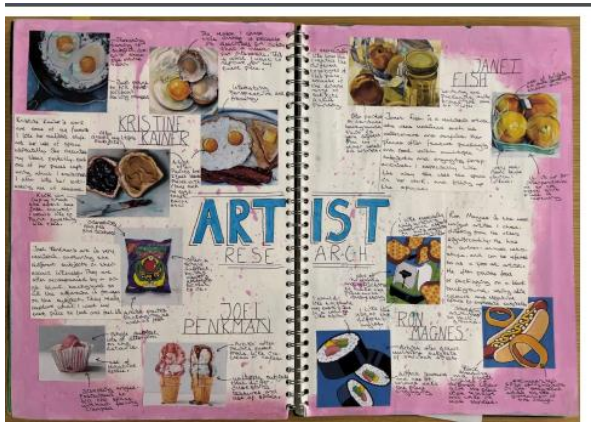
Performance Level 4/5: Competent and Consistent/ Confident and Assured

	A01	A02	A03	A04
Mark	12	13	12	12
Performance Level	4	5	4	4
	Fully Competent and Consistent ability	Just Confident and Assured ability	Fully Competent and Consistent ability	Fully Competent and Consistent ability

Keywords from the taxonomy:
Comprehensive

Exemplar Gallery





Standard Mark- 49 (A01:**12** A02:**13**A03:**13** A04:**11**)

Performance Level 5 : Competent and Consistent/ Confident and Assured (Risk-taking)

Component 1 Fine Art
Standard Mark-72
Performance Level 6: Exceptional

	A01	A02	A03	A04
Mark	18	18	18	18
Performance Level	6	6	6	6
	Fully exceptional ability	Fully exceptional ability	Fully exceptional ability	Fully exceptional ability

Keywords from the taxonomy:
Accomplished, Inspired, Intuitive, Insightful, Powerful, Extraordinary, Unexpected, Outstanding

Constable

Constable

Constable

Constable

Constable

Constable

Constable

Constable

Norman Ackroyd

Norman Ackroyd

Norman Ackroyd

Annotations

Imaginings on The Sublime

[redacted]

brush to reveal highlights instead of using white or yellow – this retains local hue and does not interfere with the general sense of atmospheric depth.

The concept of 'The Illusion of Detail' - as outlined by Stuart Davies - was key here and somewhat of a breakthrough. Using simple line and rhythm as well as atmospheric perspective and a balance between blending and texture is an effective and simple way to describe area and detail. A sense of atmospheric depth can also be achieved by using contrast or a lack thereof such as in Rembrandt 'The Mill' - light against dark, dark against light, light against light and dark against dark can be seen along the mill's four blades. I attempted to employ this understanding in my painting of the Snowdon Horsehoe, where I also used what I had learnt in the first series, utilising swift, broad brushstrokes to depict clouds as a form of rhythm across the landscape.

In this series, I was able to experiment with media, developing skills with charcoal and Indian Ink to produce quick sketches whilst refining rapid pencil sketching too. I also discovered the important role of planning a composition in Photoshop before attempting a painting. Whilst spontaneity is key in my paintings, a basic structure needs to be developed prior to commencing on the final work in order for it to be a success. I did, however, struggle when it came to depicting trees using this rapid Tonalist method. Texture from a crumpled piece of tissue applied over thick, dark paint to reveal highlights was not entirely believable in my opinion. Helpfully, my next source of subject inspiration in Series 3 was the Faroe Islands, a landscape devoid of trees.

Series 3:

After planning to visit the Faroe Islands for the Summer holiday, it became clear that the magnificent landscapes, seascapes and skyscapes present throughout the islands should develop into a theme in my portfolio. I found a series of images of the Faroe Islands online which showed a great variety of subject matter: seascapes, landscapes and skyscapes in weather conditions of varying degrees of ferocity, clear or shrouded in mist. I was struck by the power of these images alone to conjure emotions of awe and veneration at the marvels of 'the sublime' and the natural world.

I was introduced to the work of John Virtue and Norman Ackroyd whose work resounded with me after I had collected images of the Faroes and developed new ideas about the potential direction for my portfolio. Their use of black and white further reinforced the ability of contrasting tones to convey the mood of dramatic atmospheric phenomena, an approach which is highly effective in capturing the awed emotions that settings such as those in the Faroe Islands inspire. I experimented in greyscale with simple compositions from images of the

Faroes. I used spray paint as a means of introducing physical movement across the canvas or board by standing the surface vertically and allowing gravity to carry beads of pure black or white paint downwards. I would then meet these drips with swift and broad lateral brushstrokes, blending the paint into the previous layers, creating complex and rhythmic tonal variety.

Whilst I enjoyed the effects of this technique, it was clear that it could be overdone, particularly when employed on a larger scale. I also felt that I should retain some element of colour in my paintings so as not to discount the knowledge I had gained in previous series. However, the idea of using drips of white paint to depict a light source returned later in the project.

This series culminated in a large painting of a Faroese cliff-face on paper using Indian ink, acrylic paint and spray paint. It was difficult to prevent large areas of black from overwhelming the viewer on this larger scale. I felt my desire to achieve an illusion of detail was somewhat hindered by this. The next step was to make use of large ambiguous space to depict clouds and atmosphere, and not rocks or less free-flowing subject matter.

Throughout this series, I felt that I had also managed to maintain much of the tonalist influence of Series 2 as well as drawing upon my admiration of artists such as Turner, who took pride in their ability to effectively render atmospheric effects and perspective with an emotional quality.

Series 4:

Upon a visit to a small gallery in Oxfordshire, I discovered the work of Kerr Ashmore, Harry Brioche and Clare Haley. Each depicted dramatic landscapes with varying degrees of realism or abstraction. All three inspired techniques I could use to enhance works based on the previous motifs touched upon in Year 10. The subject matter of Harry Brioche showed a more vibrant and modern take on Tonalism and Luminism, whilst also having a major focus on atmospheric phenomena, lighting and perspective. I could see that the technique of wiping out was frequently employed in his paintings, whilst also using blotting with a scrunched tissue to create texture and foliage. This led to experimenting over the holidays which resulted in my largest finished painting on board at the time. Kerr Ashmore's technique felt to me like a blend of the tone, hues and hazy form of Turner with the texture and rhythmic movement of John Virtue. I found that a larger board enabled me to experiment with greater textural detail as well as to expand the sense of scale within the picture, adding small details of buildings in the distance to convey the vastness of the surrounding landscape. This provided further inspiration for work during the next term, building on that of previous series.

STANDARD 72

Centre number: | Title: FINE ART Component 1 | Candidate name:

Areas of study: | Subject code: | Candidate number:

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

Assessment Objectives	0	Level 1 LIMITED ABILITY *Insufficient knowledge, understanding and skills; minimal evidence of, and lack of structure in, the development and recording of ideas*			Level 2 BASIC ABILITY *Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate; some structure and repetition in the development and recording of ideas*			Level 3 EMERGING COMPETENT ABILITY *Knowledge, understanding and skills are generally adequate but safe*			Level 4 COMPETENT AND CONSISTENT ABILITY *Knowledge, understanding and skills are secure and cohesive throughout*			Level 5 CONFIDENT AND ASSURED ABILITY *Knowledge, understanding and skills are effective and focused throughout*			Level 6 EXCEPTIONAL ABILITY *Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout*			
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 mark
	No rewardable material	• Development of ideas through investigations shows limited ability • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows basic ability • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows emerging competence • The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows competent and consistent ability • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows confident and assured ability • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them			• Development of ideas through investigations shows exceptional ability • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them			18
AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 mark
	No rewardable material	• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection • Limited ability to explore ideas through a process of experimentation and review • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Basic ability to refine work, driven by insights gained through exploration of ideas and reflection • Basic ability to explore ideas through a process of experimentation and review • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection • Emerging competence in ability to explore ideas through a process of experimentation and review • Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection • Competent and consistent ability to explore ideas through a process of experimentation and review • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection • Confident and assured ability to explore ideas through a process of experimentation and review • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			• Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas • Exceptional ability to explore ideas through a process of experimentation and review • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions			18
AO3 Record ideas, observations and insights relevant to intentions as work progresses	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 mark
	No rewardable material	• Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Limited ability to record relevant to intentions			• Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Basic ability to record relevant to intentions			• Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Emerging competence in ability to record relevant to intentions			• Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Competent and consistent ability to record relevant to intentions			• Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Confident and assured ability to record relevant to intentions			• Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods • Exceptional ability to record relevant to intentions			18
AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 mark
	No rewardable material	• Limited ability to produce a personal and meaningful response • Limited ability to realise intentions • Realisations demonstrate limited understanding of visual language through application of formal elements			• Basic ability to produce a personal and meaningful response • Basic ability to realise intentions • Realisations demonstrate basic understanding of visual language through application of formal elements			• Emerging competence in ability to produce a personal and meaningful response • Emerging competence in ability to realise intentions • Realisations demonstrate emerging competence in understanding of visual language through application of formal elements			• Competent and consistent ability to produce a personal and meaningful response • Competent and consistent ability to realise intentions • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements			• Confident and assured ability to produce a personal and meaningful response • Confident and assured ability to realise intentions • Realisations demonstrate confident and assured understanding of visual language through application of formal elements			• Exceptional ability to produce a personal and meaningful response • Exceptional ability to realise intentions • Realisations demonstrate exceptional understanding of visual language through application of formal elements			18
																			Total	72

Component	AO1 mark: indicate a mark out of 18	AO2 mark: indicate a mark out of 18	AO3 mark: indicate a mark out of 18	AO4 mark: indicate a mark out of 18	Total marks out of 72 for each component	
Component 1 Personal Portfolio	18 AO1 mark	18 AO2 mark	18 AO3 mark	18 AO4 mark	Total COMPONENT 1	72
Component 2 Externally Set Assignment	AO1 mark	AO2 mark	AO3 mark	AO4 mark	Total COMPONENT 2	

Recording of marks for all GCSE work

FINE ART

COMPONENT 1
STANDARD MARK 72

Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

The first stage is to decide in which performance level the candidate's work should be placed. When assessing work for each component, teachers should make a holistic judgement using the descriptors in the taxonomy, to establish which performance level matches most closely the candidate's work. The candidate should be placed in the performance level that best exemplifies the characteristics of their work. Candidate's work that falls between two performance levels must achieve all the keyword descriptors in the lower level and some in the level above. Where this happens, teachers must use their professional judgement to decide which performance level is most appropriate using a 'best-fit' approach.

After a performance level has been established, the next stage is to use the assessment grid to decide a mark within the performance level. Read the *'Instructions for use'* which accompanies the assessment grid prior to establishing a mark for each assessment objective and total mark.

Performance levels	BELOW GCSE LEVEL (0)	Level 1 LIMITED	LIMITED/ BASIC	Level 2 BASIC	BASIC/EMERGING COMPENENT	Level 3 EMERGING COMPETENT	EMERGING COMPETENT / COMPETENT & CONSISTENT	Level 4 COMPETENT & CONSISTENT	COMPETENT & CONSISTENT/ CONFIDENT & ASSURED	Level 5 CONFIDENT & ASSURED	CONFIDENT & ASSURED / EXCEPTIONAL	Level 6 EXCEPTIONAL
Consider the keyword descriptors to the right carefully. Has the candidate achieved all, most or some of the descriptors?	No rewardable material	**Unstructured** **Clumsy** **Disjointed** **Minimal** **Elementary**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Deliberate** **Methodical** **Superficial** **Unrefined** **Simplistic** **Tentative**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Reflective** **Predictable** **Growing control** **Broadening** **Endeavour** **Safe**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Informed** **Purposeful** **Secure** **Engaged** **Skilful** **Thoughtful** **Cohesive**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Advanced** **Convincing** **Comprehensive** **Focused** **Perceptive** **Refined** **Resolved** **Risk-taking**	The candidate has achieved all of the keyword descriptors in the lower level and some of those above.	**Accomplished** **Inspired** **Intuitive** **Insightful** **Powerful** **Extraordinary** **Unexpected** **Outstanding**
	0 marks	**1 – 12 marks**	**13 14 15 marks**	**16 – 24 marks**	**25 26 27 marks**	**28 – 36 marks**	**37 38 39 marks**	**40 – 48 Marks**	**49 50 51 marks**	**52 – 60 marks**	**61 62 63 marks**	**64 – 72 marks**

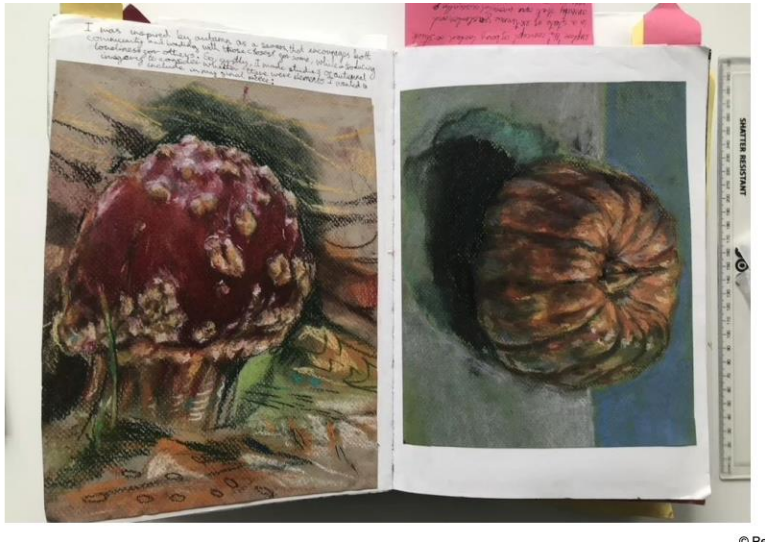
72

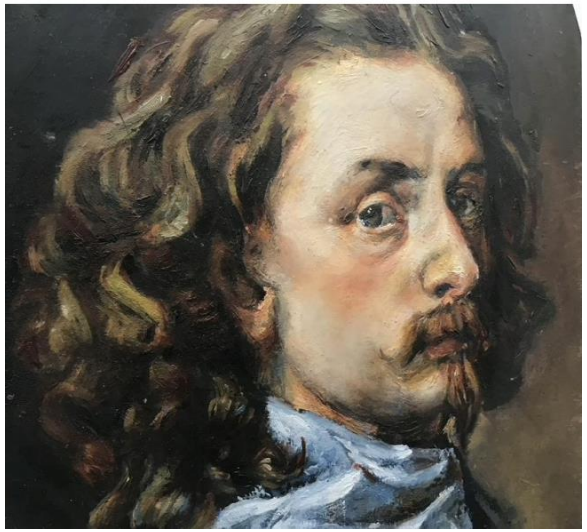
Component 1 Fine Art
Standard Mark-72
Performance Level 6: Exceptional

	A01	A02	A03	A04
Mark	18	18	18	18
Performance Level	6	6	6	6
	Fully Exceptional ability	Fully Exceptional ability	Fully Exceptional ability	Fully Exceptional ability

Keywords from the taxonomy:
Accomplished, Inspired, Intuitive, Insightful, Powerful, Extraordinary, Unexpected, Outstanding

Exemplar Gallery





Standard Mark- 70 (A01:**17** A02:**17** A03:**18** A04:**18**)

Performance Levels 6: Exceptional (Accomplished, Inspired, Intuitive, Insightful, Powerful, Extraordinary, Outstanding)

GCSE Art and Design marking exercise

For this activity you will need:

- A copy of the Taxonomy and the Assessment grid
- The answer sheet, to record your marks and make notes

You will look at 4 samples from different centres:

- Photography component 1
- Fine Art component 1
- Textile Design component 2
- Three-dimensional Design component 2

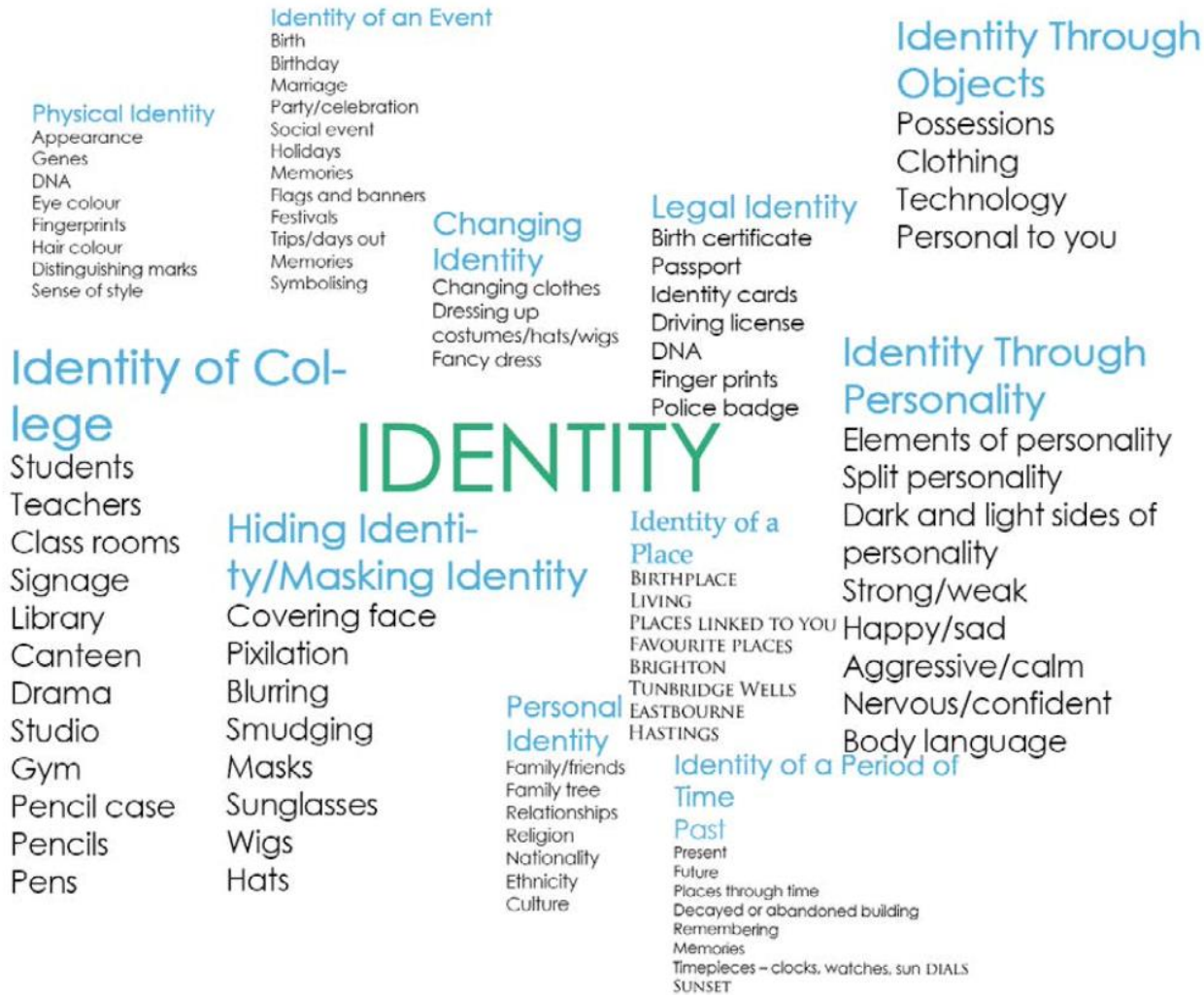
Pearson | Edexcel

Pearson Edexcel GCSE Art and Design Online Training Marksheet

SAMPLE	Title	Component	Performance Level	Just Mostly Fully	A01	A02	A03	A04	YOUR MARK/72	STANDARD MARK
Standard	*Fine Art*	*1*	*4/5*	*F*	*12*	*13*	*12*	*12*	*X*	*49*
Standard	*Fine Art*	*1*	*6*	*F*	*18*	*18*	*18*	*18*	*X*	*72*
TEST 1	**Photography**	*1*								
TEST 2	**Fine Art**	*1*								
TEST 3	**Textile Design**	*2*								
TEST 4	**Three-dimensional Design**	*2*								

Test 1: Photography, Component 1

IDENTITY


Physical Identity
Appearance
Genes
DNA
Eye colour
Fingerprints
Hair colour
Distinguishing marks
Sense of style
Identity of an Event
Birth
Birthday
Marriage
Party/celebration
Social event
Holidays
Memories
Flags and banners
Festivals
Trips/days out
Memories
Symbolising
Changing Identity
Changing clothes
Dressing up
costumes/hats/wigs
Fancy dress
Legal Identity
Birth certificate
Passport
Identity cards
Driving license
DNA
Finger prints
Police badge
Identity Through Objects
Possessions
Clothing
Technology
Personal to you
Identity of College
Students
Teachers
Class rooms
Signage
Library
Canteen
Drama
Studio
Gym
Pencil case
Pencils
Pens
IDENTITY
Hiding Identity/Masking Identity
Covering face
Pixilation
Blurring
Smudging
Masks
Sunglasses
Wigs
Hats
Identity of a Place
BIRTHPLACE
LIVING
PLACES LINKED TO YOU
FAVOURITE PLACES
BRIGHTON
TUNBRIDGE WELLS
EASTBOURNE
HASTINGS
Identity Through Personality
Elements of personality
Split personality
Dark and light sides of personality
Strong/weak
Happy/sad
Aggressive/calm
Nervous/confident
Body language
Personal Identity
Family/friends
Family tree
Relationships
Religion
Nationality
Ethnicity
Culture
Identity of a Period of Time
Past
Present
Future
Places through time
Decayed or abandoned building
Remembering
Memories
Timepieces – clocks, watches, sun DIALS
SUNSET

CONCEPT ONE
PERSONAL IDENTITY

Lifetags - Gender, race, ethnicity, sexuality, nationality, religion
Culture - Music, style, art, literature, language, economics, politics,
Aims - Aspirations, hopes, dreams, goals, life plan, career plan
Upbringing - Structure, play, discipline, rules, development, education
Emotions - Moods, feelings, ideas, expressions, thoughts
Personality - Traits, habits, outlook, morals, beliefs, opinions
Memories - Experiences, origins, recollection, defining moments
Physical Characteristics - Genes, fingerprints, eye colour, appearance, bone structure, features, shape of face, skin tone, distinguishing marks, tattoos
Hobbies/interests - Past times, passions, obsessions, sport, computer games, fashion, music, socialising
Lifestyle - Health, diet, physical activity, well being, mindfulness
Family/friends - Mother, fathers, brother, sister, aunts, uncles, grandparents, friends, team mates, colleagues, peers
Social groups - Friendship groups, social networks, Facebook, Instagram,
Twitter, etc
Personal objects - Items, possessions, clothing, phone, glasses, jewellery, books, watch, computer, iPad, books, journal/diary, past down family objects

Concept Plan
Initial investigations/Experiments

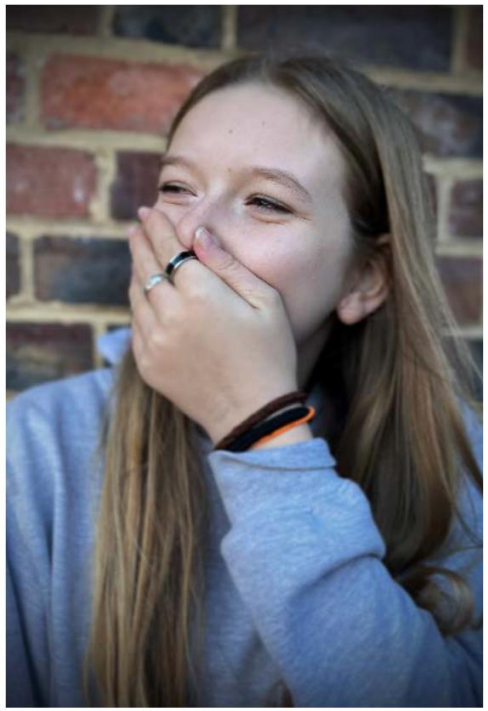
Jorge Colombo: personal identity grids
Adde Adesokan: personal identity triptychs
Kevin Meredith: personal identity montage
Jiri David: personal identity symmetry

: personal identity genetic similarities

Personal investigations/Experiments

Mood portraits: digital experimentation
Personal photo shoot 1 - explanation of idea and photo shoot plan
Personal photo shoot 2 - explanation of idea and photo shoot plan

MOOD PORTRAITS

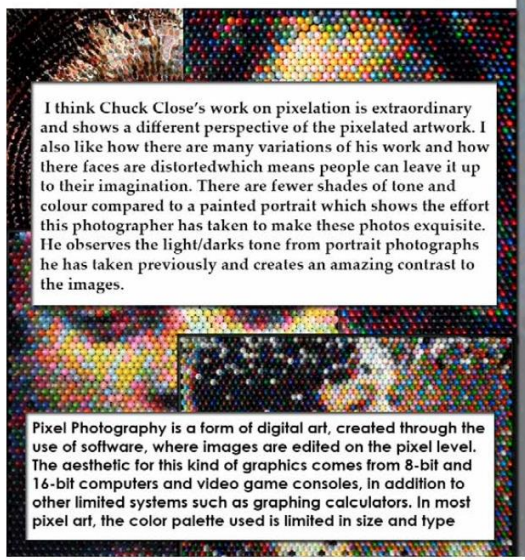


RESPONSE

In this portrait photoshoot I used brightness and contrast, black and white, blurring and vignette to create a powerful and intriguing layout as a final piece. I enjoyed creating these images as they are simple and once finished, give a professional and sophisticated final result with just a few amendments to the photograph. The use of blurring the background to make the foreground be more prominent adds a higher quality level to the edits, as it differentiates the two seperate sections of the edits. If I could improve anything I would add more enhancements to the images to create more of a drastic appearance rather than just simple compositions.

PIXELATION

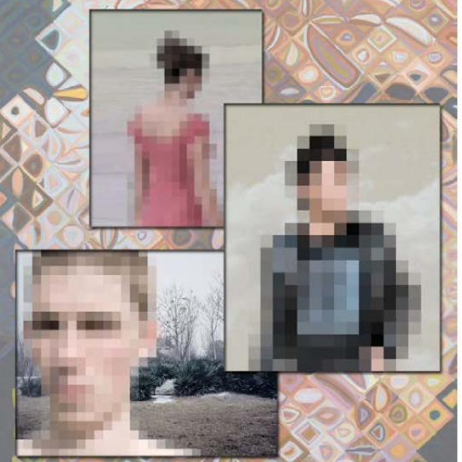
Element Dot Element Tile
Pattern Conceal Square Simplify



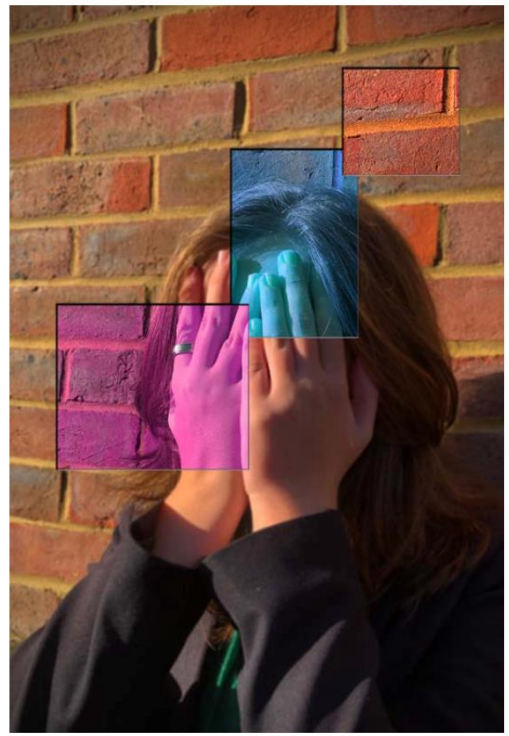
I think Chuck Close's work on pixelation is extraordinary and shows a different perspective of the pixelated artwork. I also like how there are many variations of his work and how there faces are distortedwhich means people can leave it up to their imagination. There are fewer shades of tone and colour compared to a painted portrait which shows the effort this photographer has taken to make these photos exquisite. He observes the light/darks tone from portrait photographs he has taken previously and creates an amazing contrast to the images.

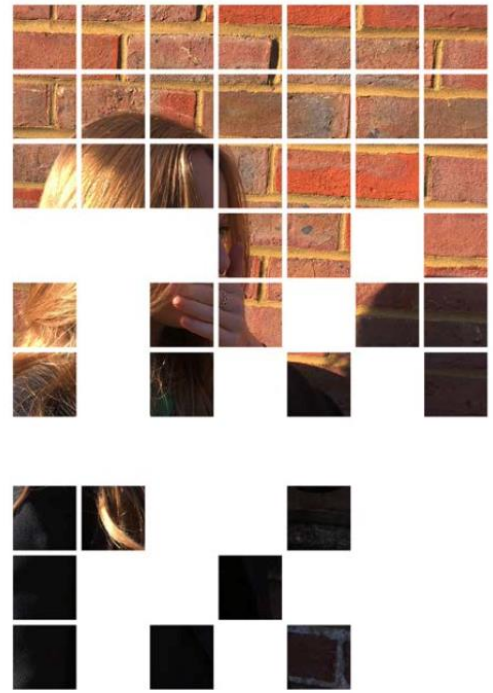
Pixel Photography is a form of digital art, created through the use of software, where images are edited on the pixel level. The aesthetic for this kind of graphics comes from 8-bit and 16-bit computers and video game consoles, in addition to other limited systems such as graphing calculators. In most pixel art, the color palette used is limited in size and type

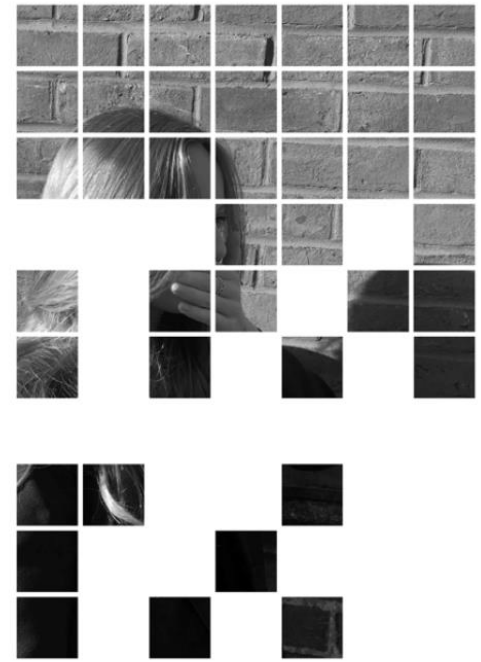
Chuck Close is known for his innovative conceptual portraiture, depicting his subjects, which are transposed from photographs, into visual data organized by gridded compositions.



CHUCK CLOSE







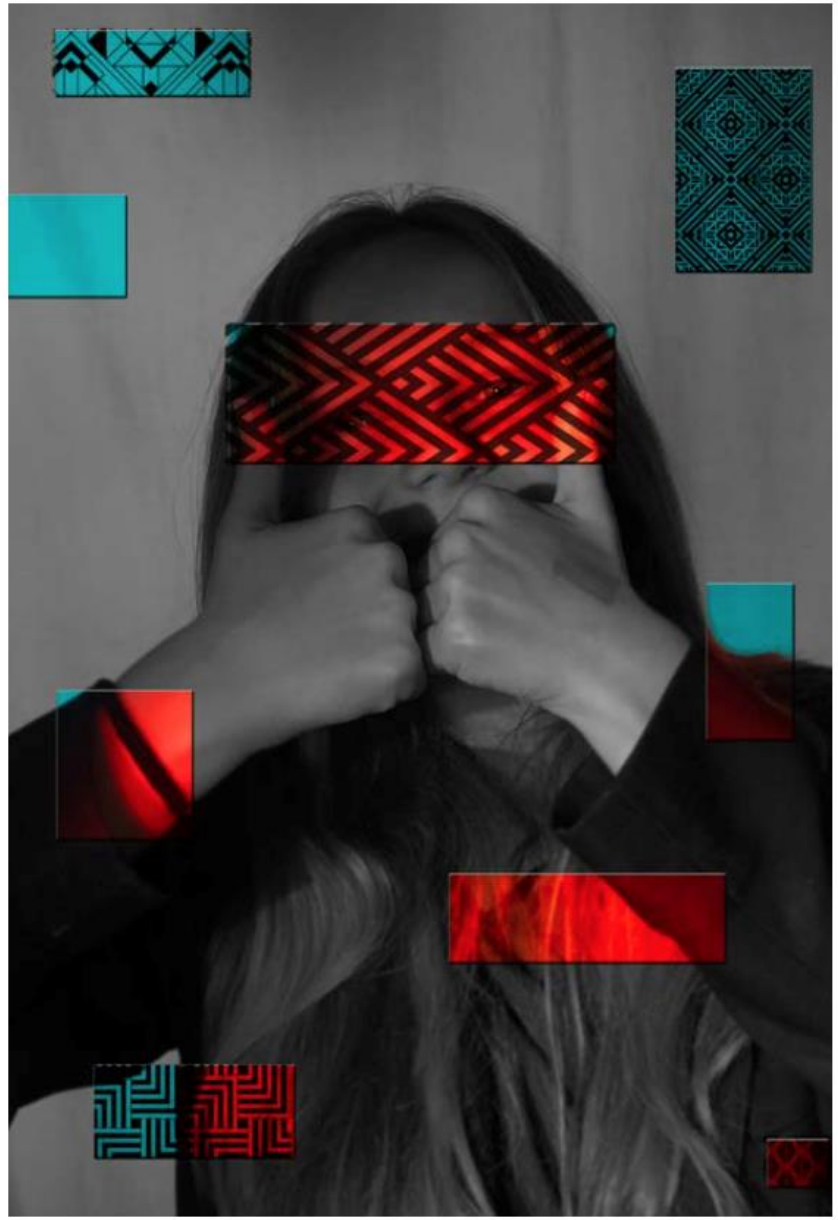
ISABEL MARTINEZ

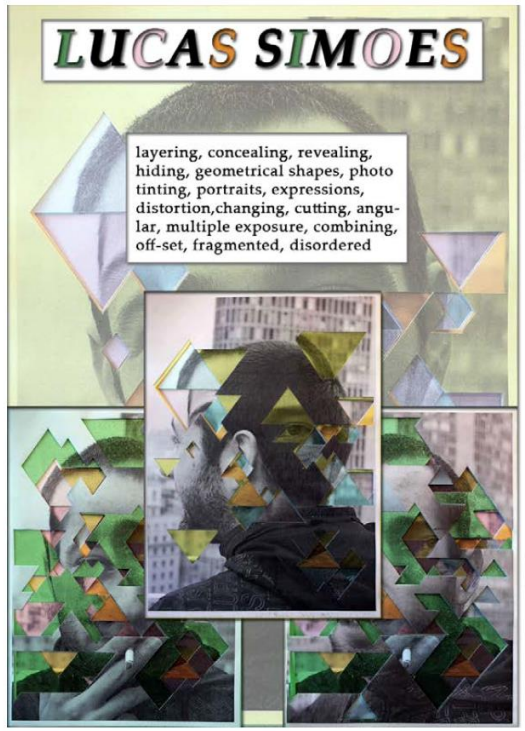
geometrical shapes
layering lines
concealing portraits
hiding expression
slicing
splicing revealing

isabel martinez takes photos of people and splices two images together.
she takes photos with an interesting background, where the subject is in the centre and with a square frame to border.
Two photos taken from the same angle and lighting only moments apart, one on top of the other and blended together splicing (cutting) sections out.
she captures it as if it was in the moment, with a lot of character to it.
the mood of the work is a fun, relaxing, theraputic feel.
the offset of the photos are spliced together with a shadow to make it look 3D.
How do these images relate to personal identity? (Clothing, mood expression of subject, location)
What will you do in response to this research on Isabel Martinez work (who will you take photos of)? How will it link to your Personal Identity?

double exposure
combining illusion
angular
ordered disorder cutting
fragmented
distortion
changing off-set photo tinting

In person, these photographic works appear to shift and change depending on the distance and the angle from which they are seen; an illusion of volume becomes apparent, while other times it may seem as though there are as many as three images at play.
Martinez

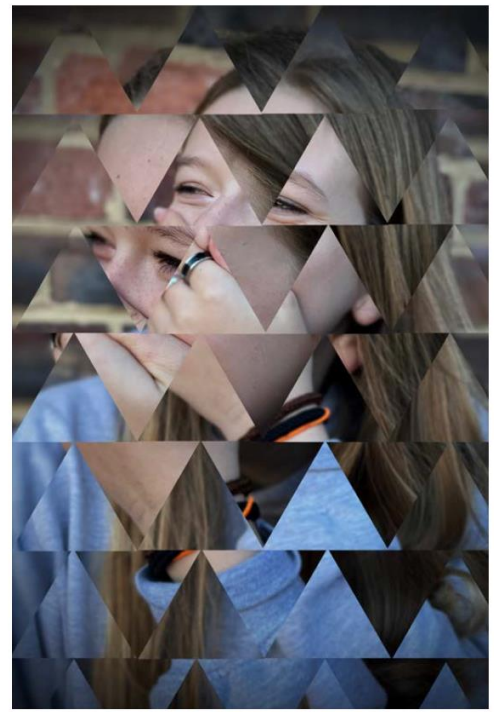


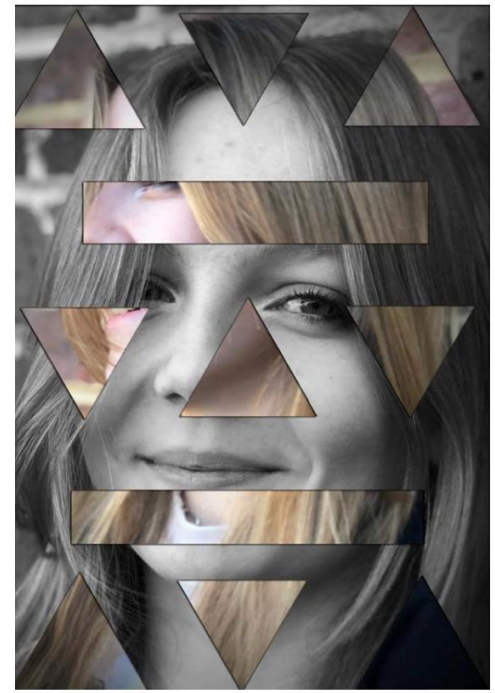


Lucas Simões is an independent artist based in São Paulo, with a background in architecture and design. His experiences of training as an architect redefined his perceptions of art and opened new paths of discovery. In architecture, he says, 'a drawing is more than a drawing: it is the intent that something concrete will materialize through the construction process'. This outlook has influenced his drawing process and his constructive approach to his work with collage and sculpture

'The work is achieved through the experiences it is subjected to, such as burning, cutting, distorting or diluting, which, at its most extreme, can destroy the subject.'

lucas simoes uses different, multi-coloured shapes to splice two images to create an interesting effect. he takes photographs of the same person in different angles to show a sense of identity and character to these images. i like how the cut out shapes create a new and original style of photography which is captur very well.





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CONCEPT TWO

IDENTITY OF PLACE

Cities - Brighton, Southampton, Portsmouth, London
Towns - Eastbourne, Hastings, Lewes, Bexhill, Worthing, Crawley
Villages - Heathfield, Ringmer, Burwash, Herstmonceux, Horam, Glyde
Urban - Dense, busy, loud, diversity, variety, large, scale, buildings, graffiti, grime, dirt, pollution, concrete, grey, built up, man made, cosmopolitan
Rural - Space, quiet, fields, paths, trees, farms, small, similar, natural, green, clean air, wood, brick, streams, rivers, provincial
Personal Places - Home/house, homes of relatives, bedroom, place of birth, school, college, garden, inside of a car, etc.
Memories of Place - Previous home, places visited in the past, old photographs of places, etc.
Visits - Holidays, days out, zoo, theme park, museum, beach, countryside
Events - Birthday, wedding, party, holiday, easter, christmas, etc.
Environments with Purpose - Shops, stations, garage, farm, hospital, building site, restaurants, school, college, etc.
Recreational Enivronments - Sports, football pitch/stand, cricket pitch,
netball court, athletics track, tennis court, cinema, theatre, art gallery, etc.

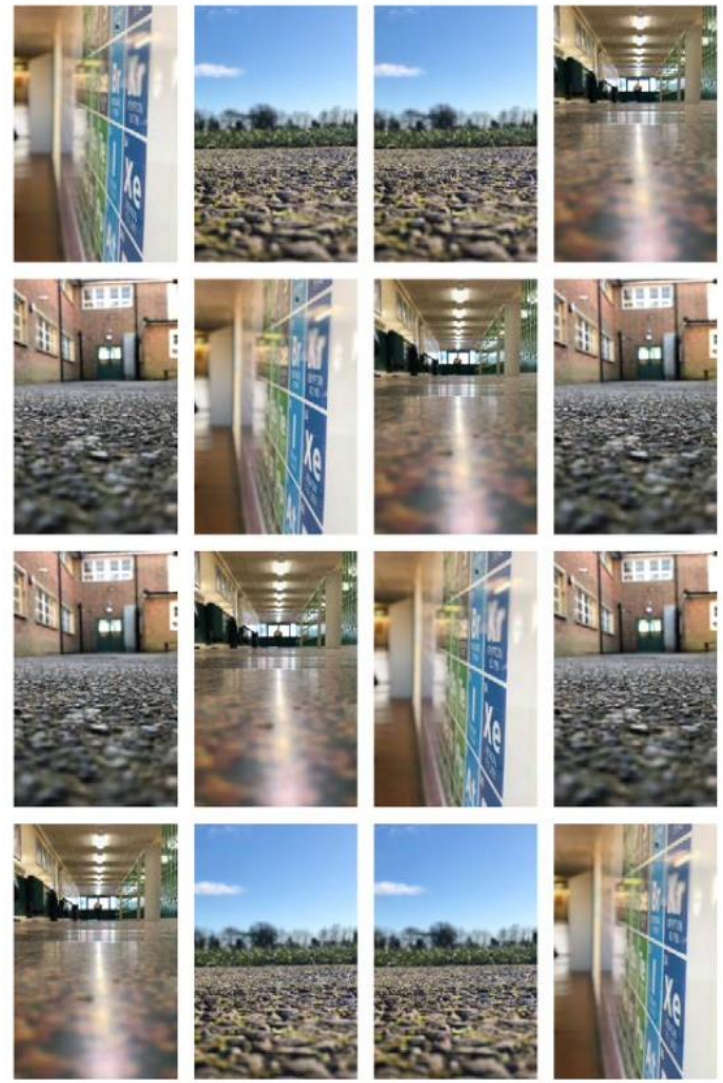
Concept Plan

Initial investigations/Experiments

Jorge Colombo: College dentity grids
Alan Cohen: Textures of locations
Brighton Trip: Range of photographs capturing different elements of the city
Summer Holiday: Range of photographs capturing summer holiday

Personal investigations/Experiments

Personal photo shoot 1 - Summer holiday
Personal photo shoot 2 - Brighton trip



IDENTITY GRIDS

Structure

Pattern

Order

Viewpoint

The subject matter of Jorge Colombo's identity grids is taking images of object, mainly vehicles.

Are they placed randomly or is there order? There are 16 tiles in the grids, the are rectangular and theyre spaced out as 4 x 4.

They communicate identity of place by showing multiple different landsapes by showing it in different styles.

I like the grids because it shows many different ideas and images in a smaller and more compact way.

I will take images of books, trains, vehicles in general and buildings to take inspiration of Jorge Colombo and his work.

JORGE COLOMBO

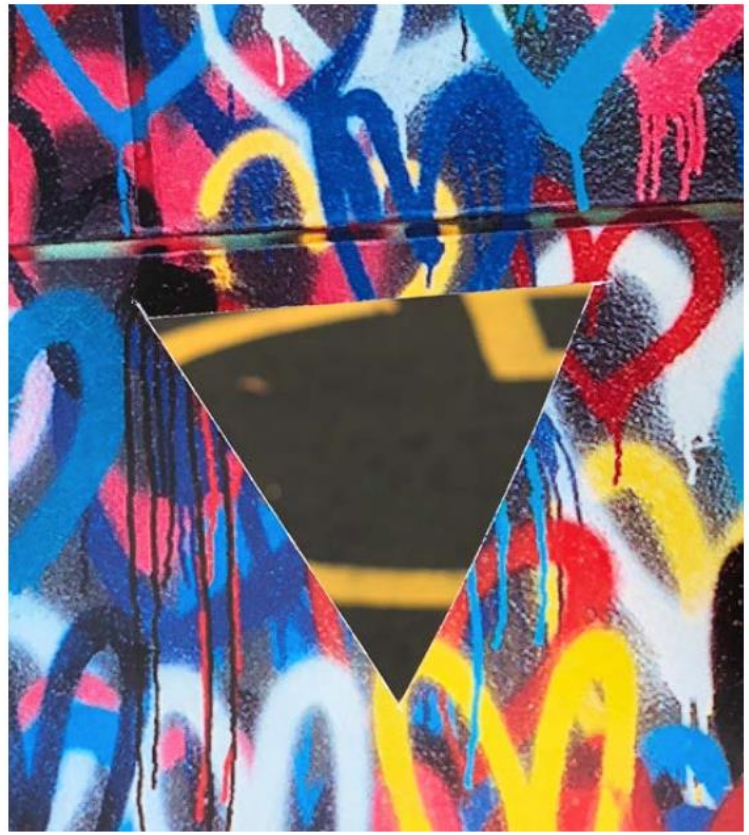
Geometric

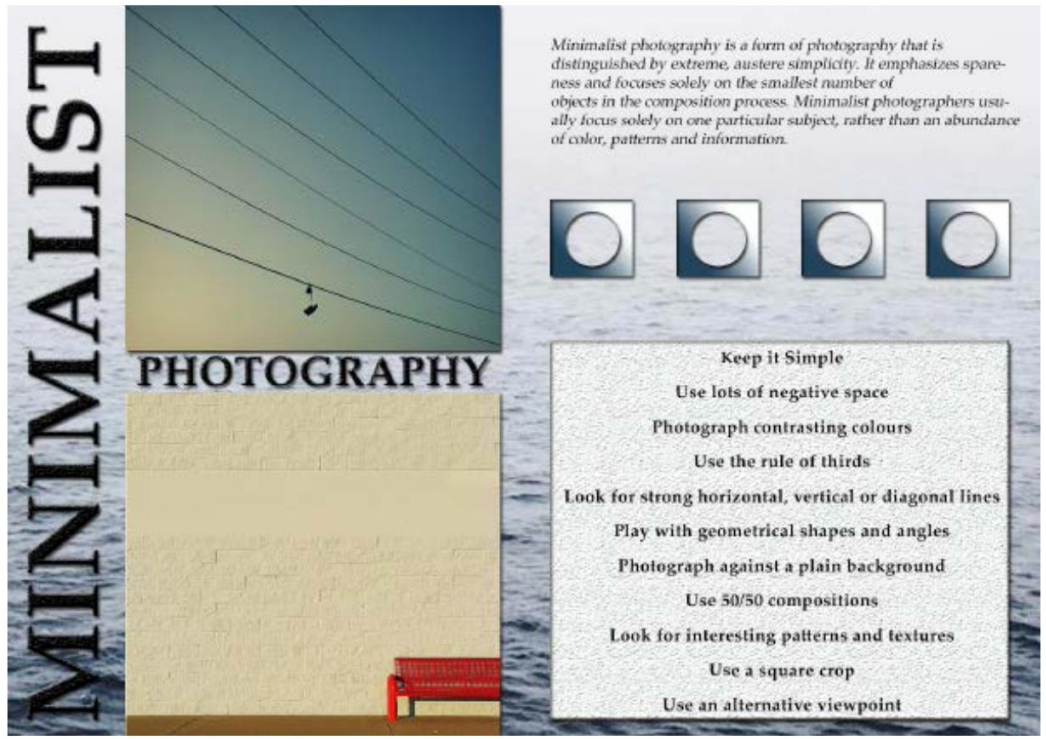
Abstract

Arrangement

Regular

GRAFFITI




MINIMALIST
PHOTOGRAPHY
Minimalist photography is a form of photography that is distinguished by extreme, austere simplicity. It emphasizes spareness and focuses solely on the smallest number of objects in the composition process. Minimalist photographers usually focus solely on one particular subject, rather than an abundance of color, patterns and information.
Keep it Simple
Use lots of negative space
Photograph contrasting colours
Use the rule of thirds
Look for strong horizontal, vertical or diagonal lines
Play with geometrical shapes and angles
Photograph against a plain background
Use 50/50 compositions
Look for interesting patterns and textures
Use a square crop
Use an alternative viewpoint

PHOTOGRAPHIC COLLAGE

cut, repeat, spice, invert, flip, hand made, replace, remove, accurate, change, transform, copy, paste

Terzieva uses images found in magazines and hand cuts them.

Another photographer that has a similar style is Isabel Martinez. By using cut out lines for texture.

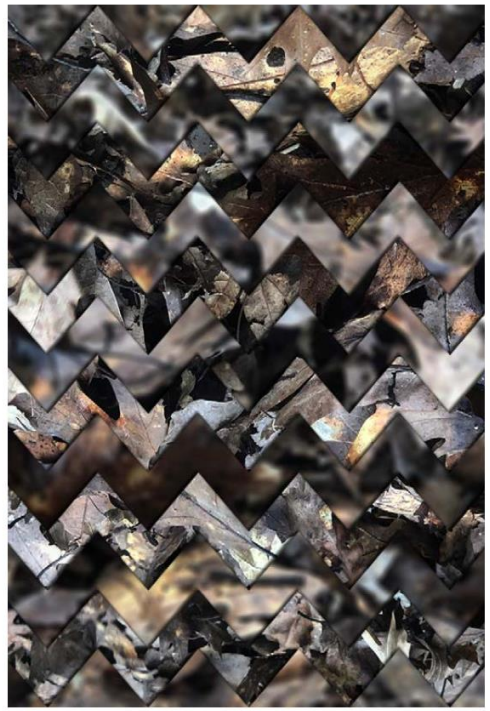
I like how Terzieva uses originality and hand cut images which creates different textures which makes it fun to view.

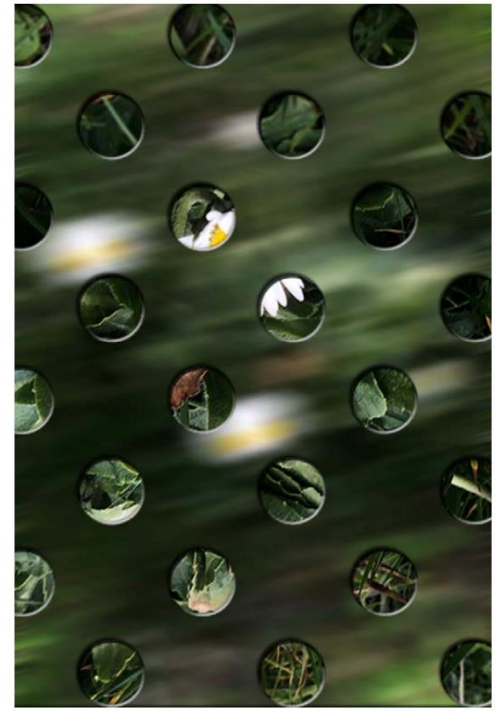
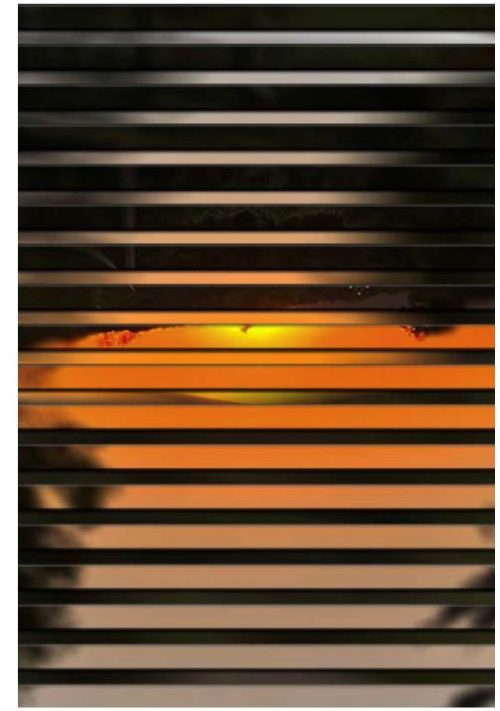
What will you do in response to Terzieva's work?

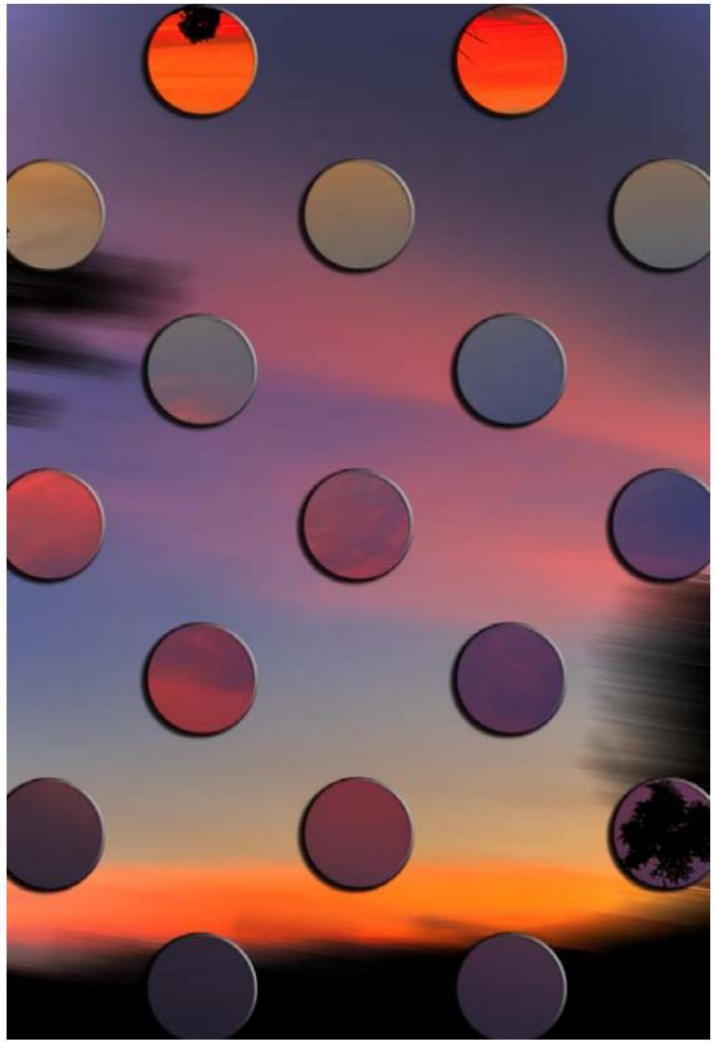
Usually working with cut pictures from old books and magazines, Dessi has recently ventured into digital collages made on Microsoft Paint in her recent Digital Age series.

"I get to know my characters and their story, ultimately to make them my own. By giving them a new reality, they give me a voice. Each collage is the equivalent of a diary entry—I am speaking to you and others, telling you how I feel, what I think, what I crave, and what I despise." - Dessi Terzieva

DESSI TERZIEVA

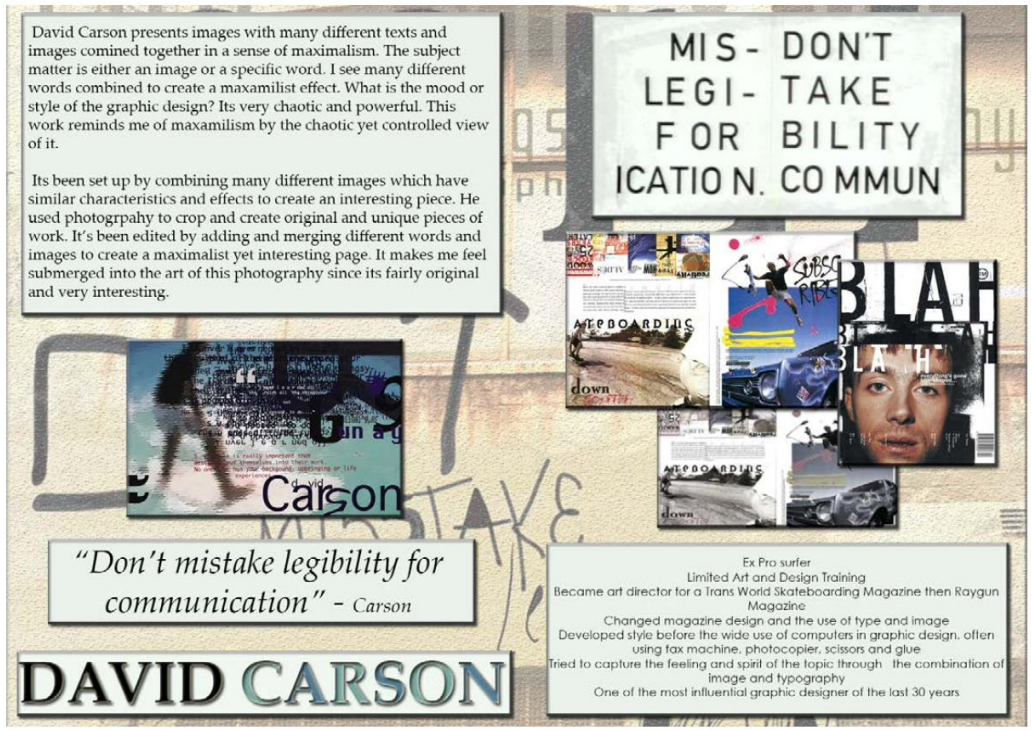


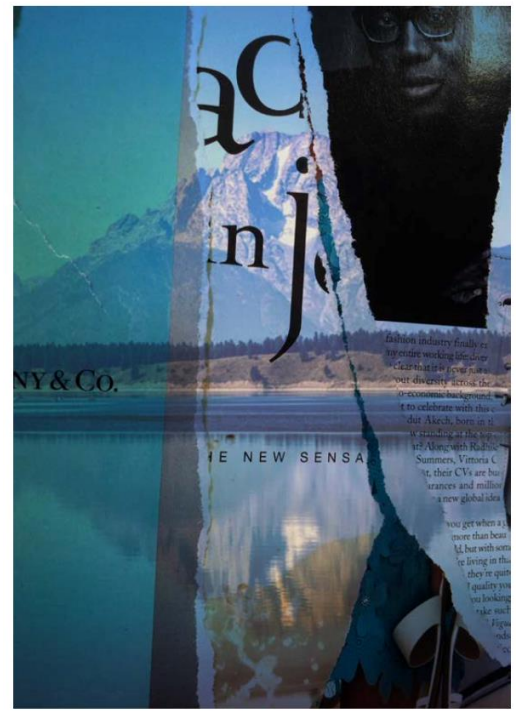



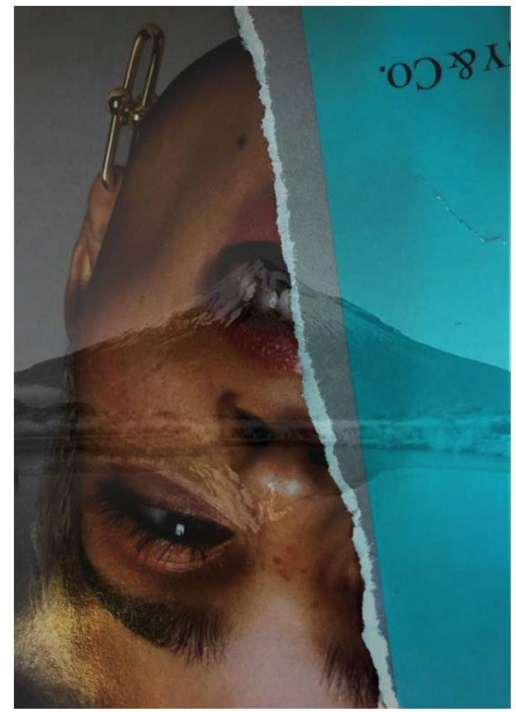


R E S P O N S E

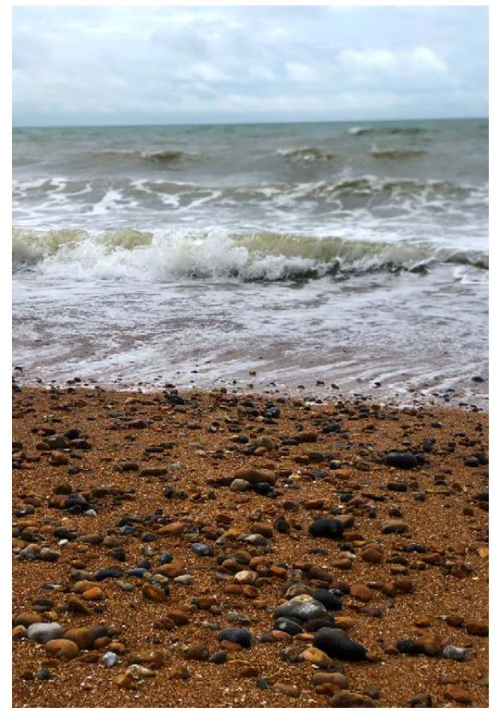
The use of various templates to create different textures and blurring ensures a unique and original representation of nature with Dessi Terzieva's inspiration. Personally I enjoy the multiple different vibrant colours, textures, contrast and geometric shapes used in this piece as it represents a concise view over nature and the power of it. If I could make any improvements I would add more natural colours and nature themes to enhance the inspiration and make it more accurate.


David Carson presents images with many different texts and images comined together in a sense of maximalism. The subject matter is either an image or a specific word. I see many different words combined to create a maxamilist effect. What is the mood or style of the graphic design? Its very chaotic and powerful. This work reminds me of maxamilism by the chaotic yet controlled view of it.
Its been set up by combining many different images which have similar characteristics and effects to create an interesting piece. He used photogrpahy to crop and create original and unique pieces of work. It's been edited by adding and merging different words and images to create a maximalist yet interesting page. It makes me feel submerged into the art of this photography since its fairly original and very interesting.
MIS- DON'T
LEGI- TAKE
FOR BILITY
ICATIO N. CO MMUN
Carson
"Don't mistake legibility for communication" - Carson
DAVID CARSON
Ex Pro surfer
Limited Art and Design Training
Became art director for a Trans World Skateboarding Magazine then Raygun Magazine
Changed magazine design and the use of type and image
Developed style before the wide use of computers in graphic design, often using fax machine, photocopier, scissors and glue
Tried to capture the feeling and spirit of the topic through the combination of image and typography
One of the most influential graphic designer of the last 30 years



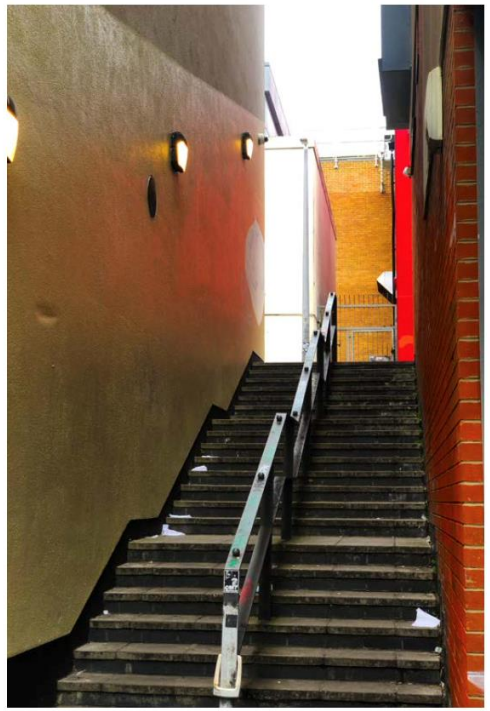


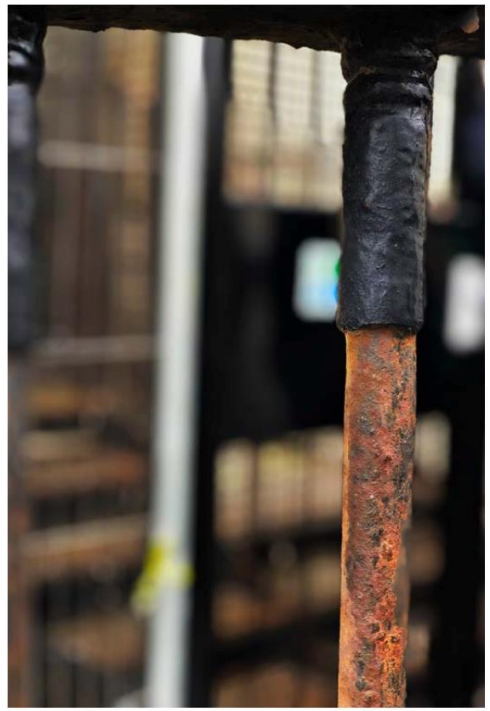
BRIGHTON
Ever since royal party animal George IV fell in love with Brighton back in the 18th Century, the city has been a magnet for visitors in search of fun, frolics and fresh sea air. With its majestic Regency squares and crescents, iconic Royal Pavilion and famous piers, today Brighton is as well-known for being a welcoming and diverse city with a passion for culture, creativity and sustainability as it is for its historic landmarks.
An inclusive, free-thinking city in the heart of Sussex. With a blend of modern culture and exotic architecture, sea and countryside, make Brighton your base and discover new places and experiences both inside the city and out
SIGNAGE
PEOPLE
SOUTH LAINES
NORTH LAINES
PALACE PIER
PAVILLION



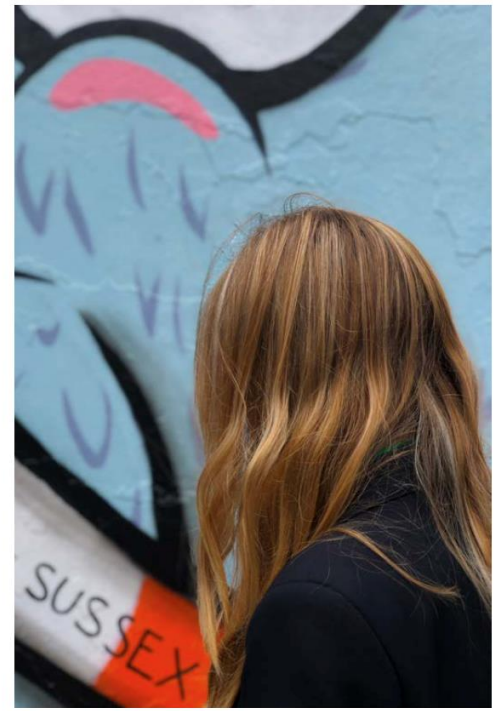
BRIGHTON
PALACE PIER

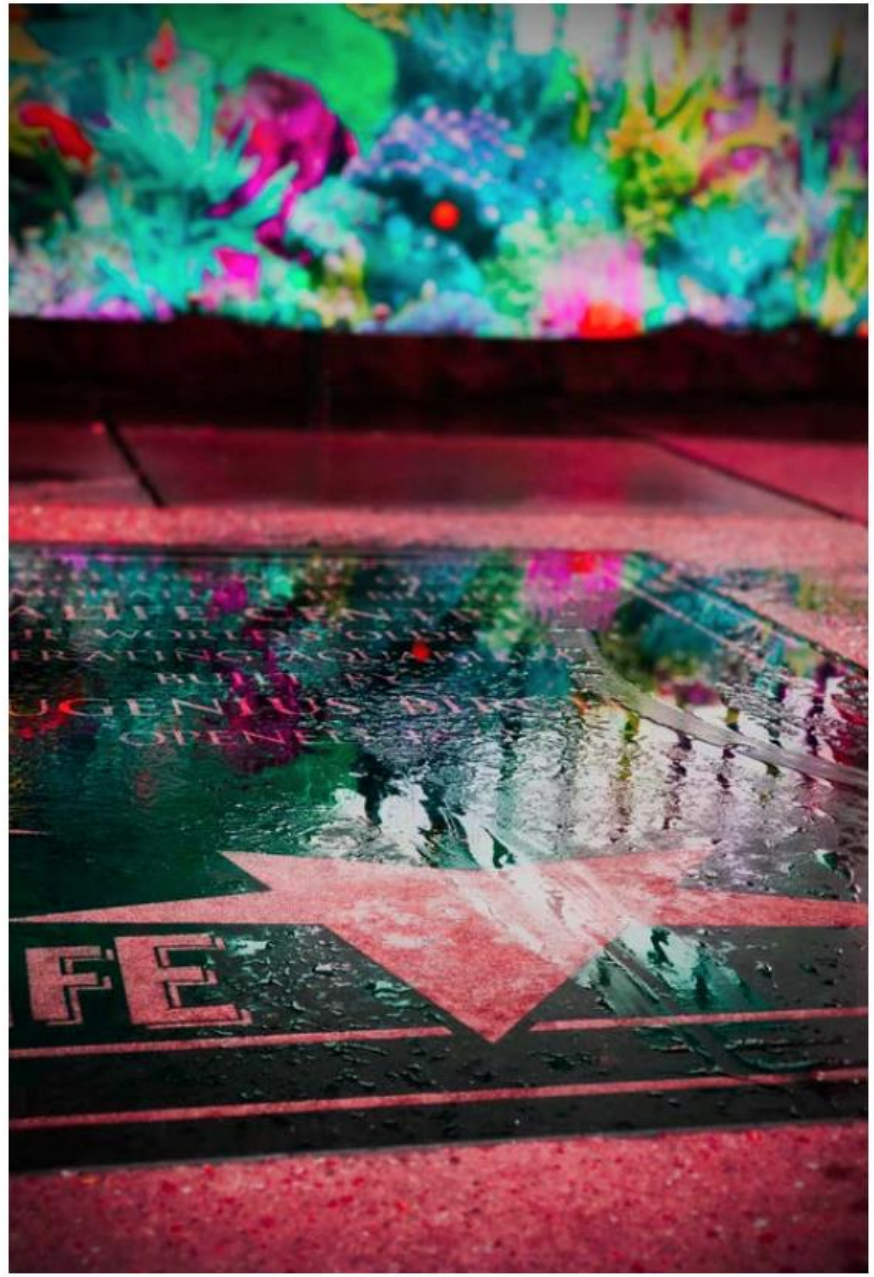
I LOVE
WITH
YOU
OH BOY
Just to BE with YOU
CRAZY SKIES are wild ABOVE ME
I'll see you in my DREAMS



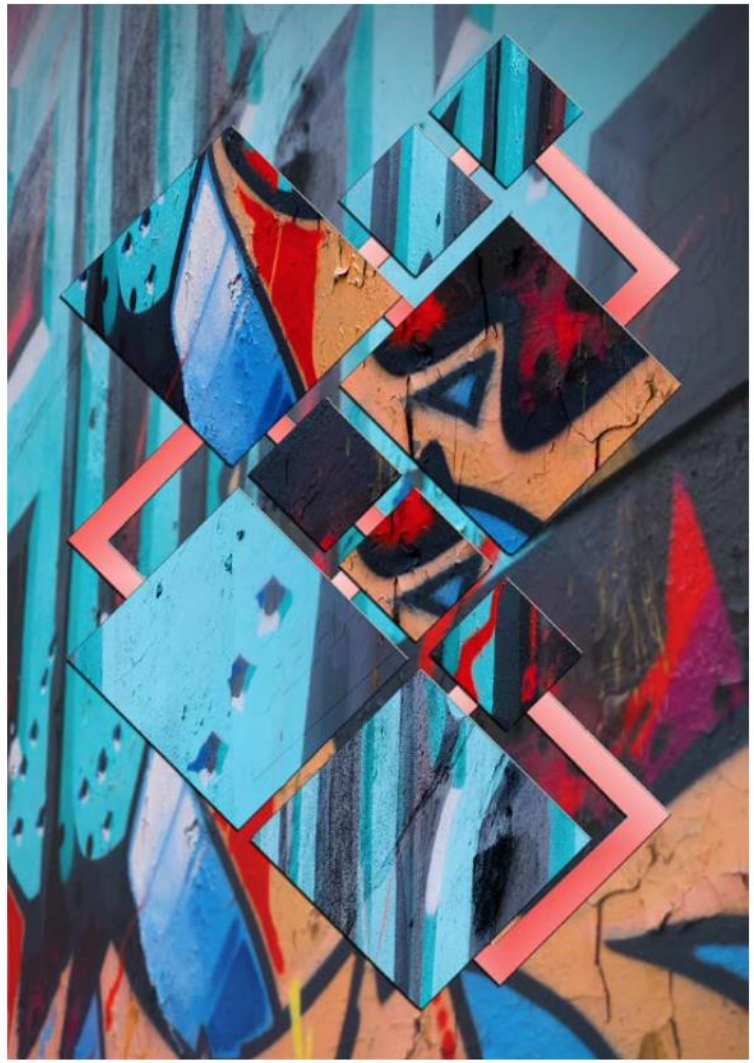


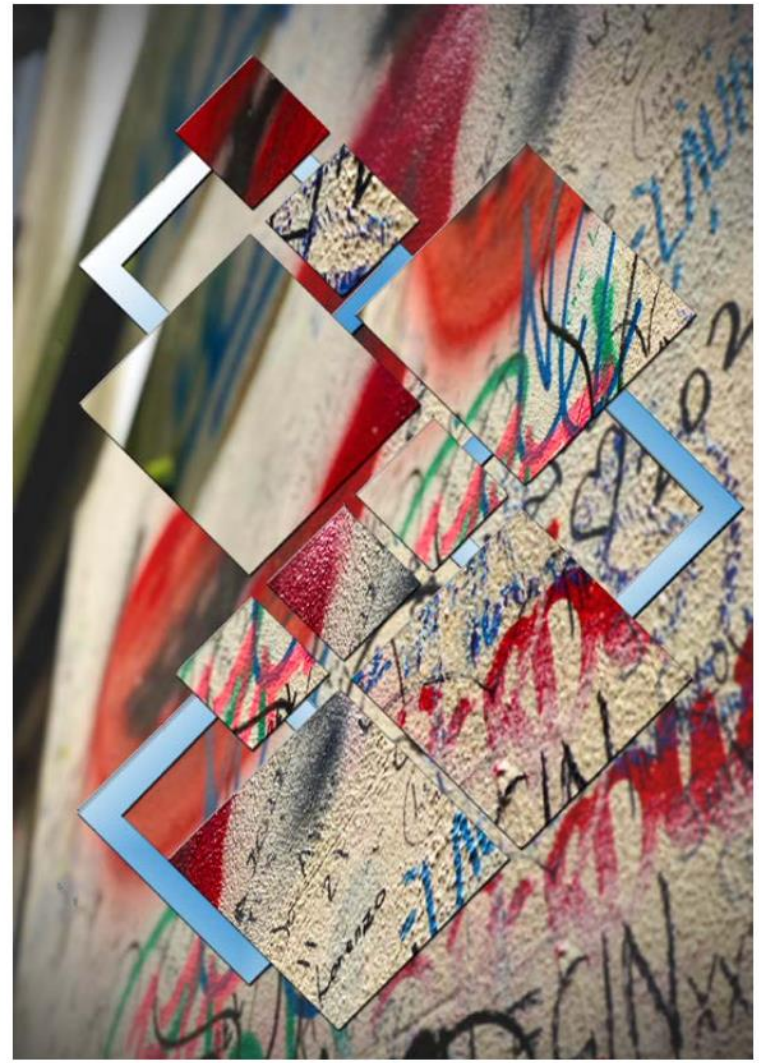
SEX

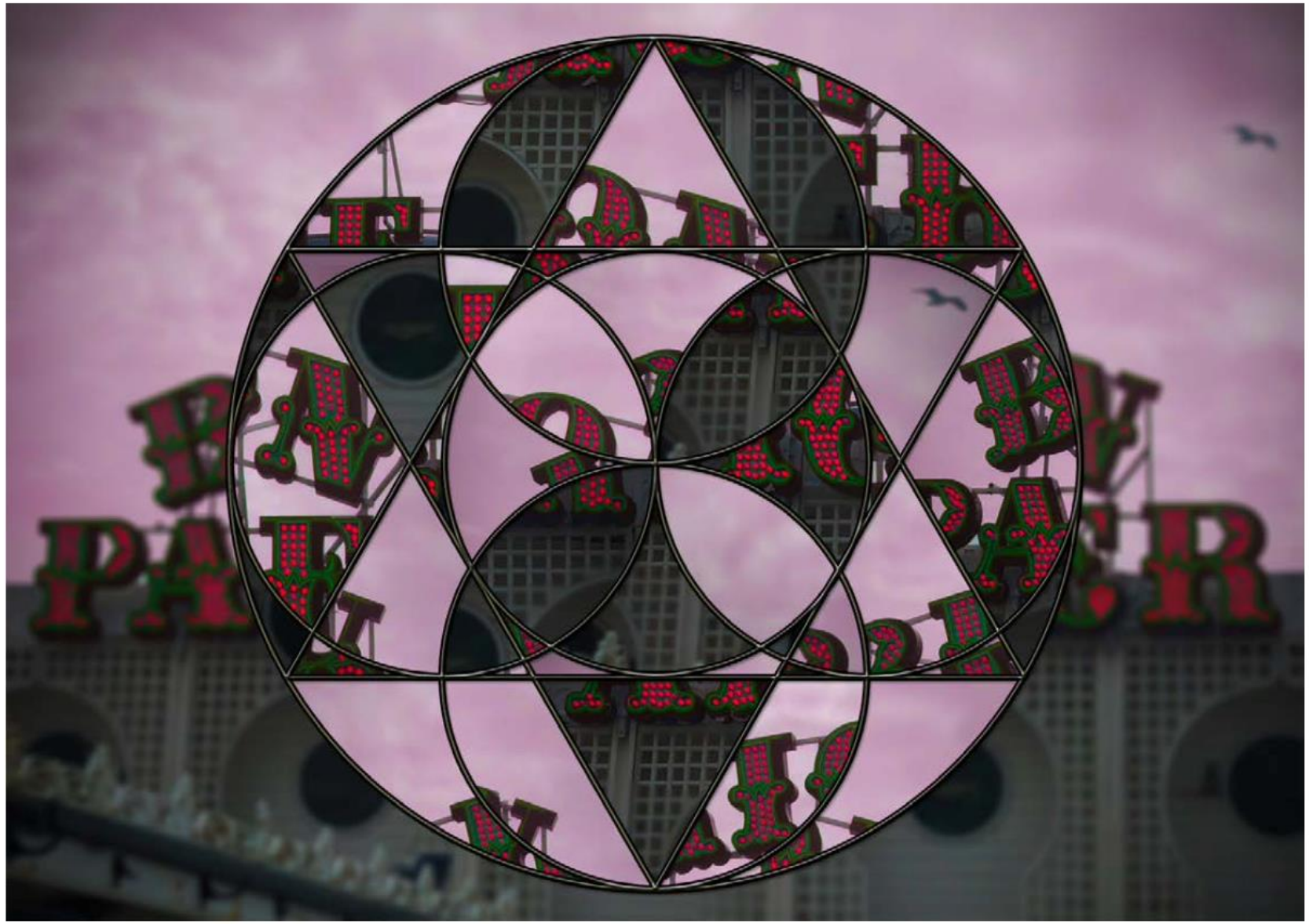

SUSSEX

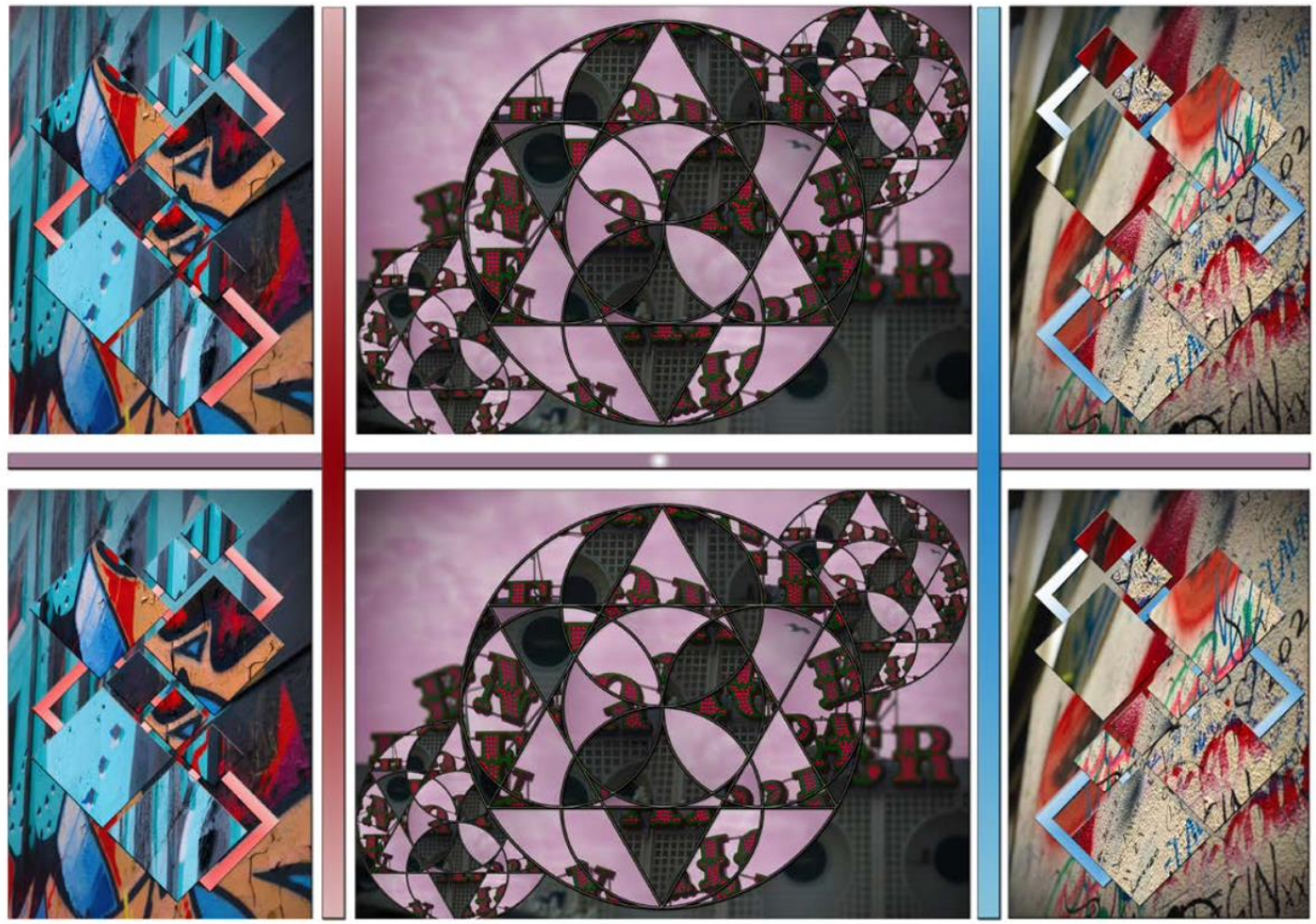


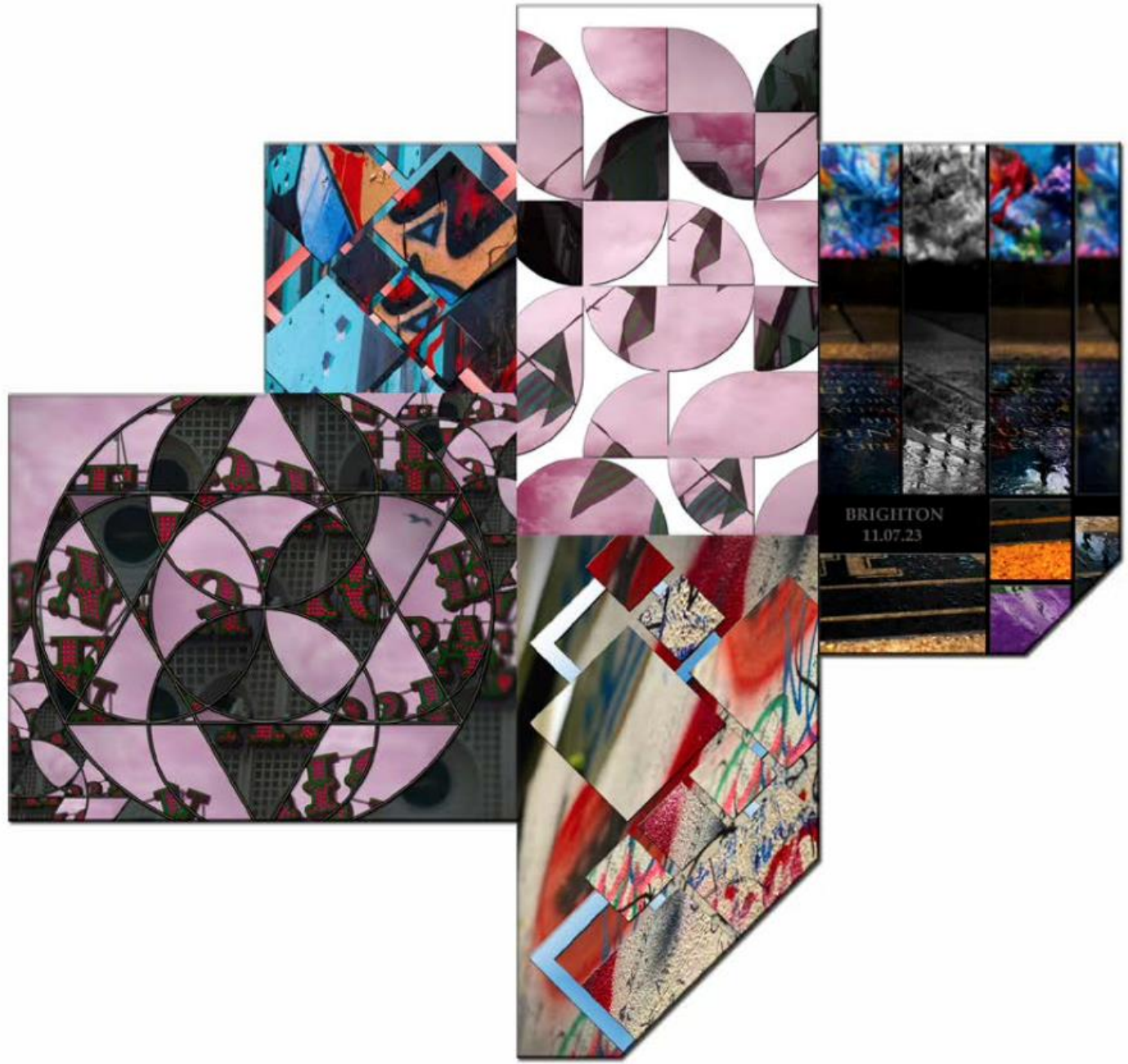
BIM
PIP
ICE CREAM









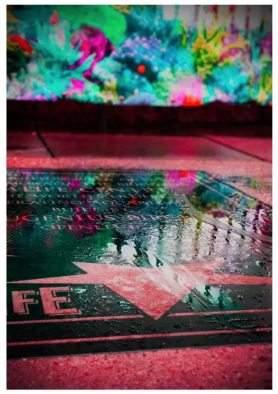

BRIGHTON
11.07.23

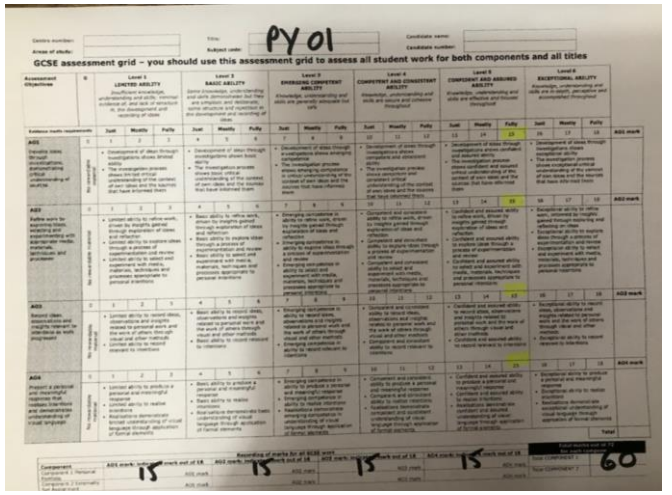
ANSWERS

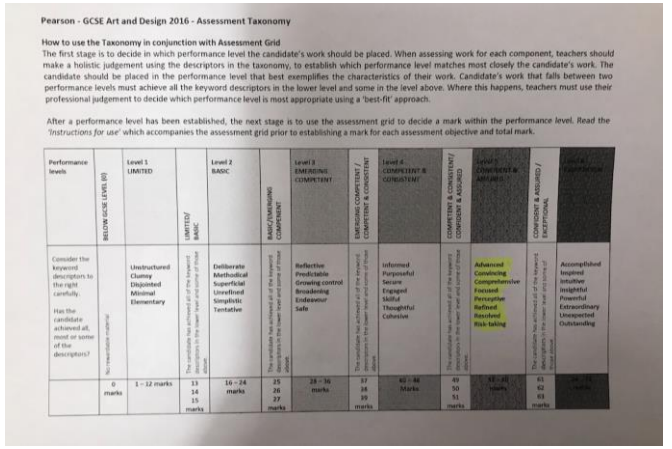
Standard Mark 60
Component 1 Photography

RESPONSE

The use of various templates to create different textures and blurring ensures a unique and original representation of nature with Dessi Terzieva's inspiration. Personally I enjoy the multiple different vibrant colours, textures, contrast and geometric shapes used in this piece as it represents a concise view over nature and the power of it. If I could make any improvements I would add more natural colours and nature themes to enhance the inspiration and make it more accurate.







A01:**15** A02:**15** A03:**15** A04:**15**

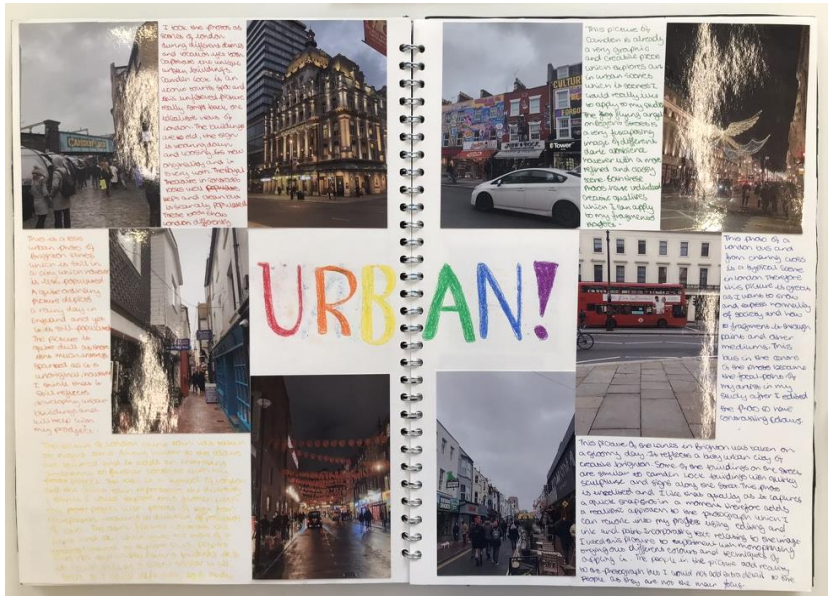
Performance Level 5: Confident and Assured (Advanced, Convincing, Comprehensive, Focused, Perceptive, Refined, Resolved, Risk-taking)

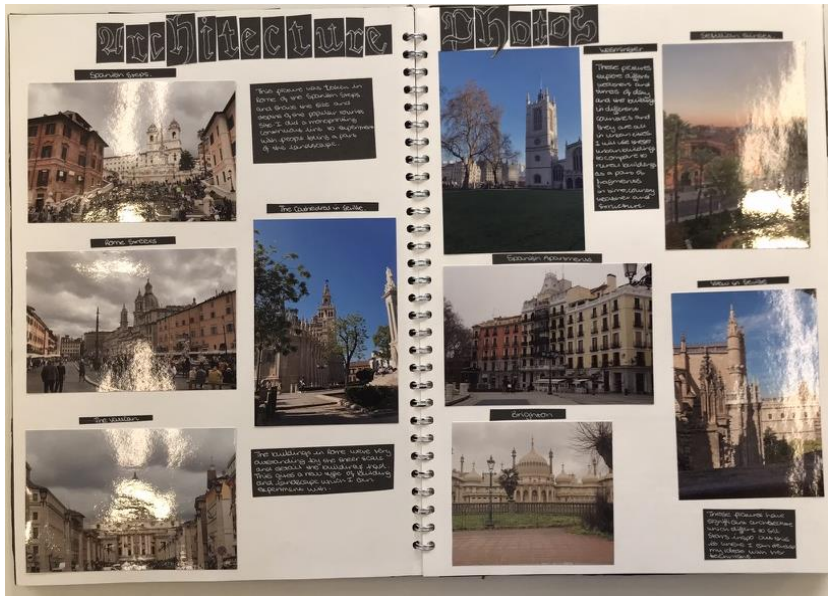
Component 1 Photography
Standard Mark- 60
Performance Level 5: Confident and Assured

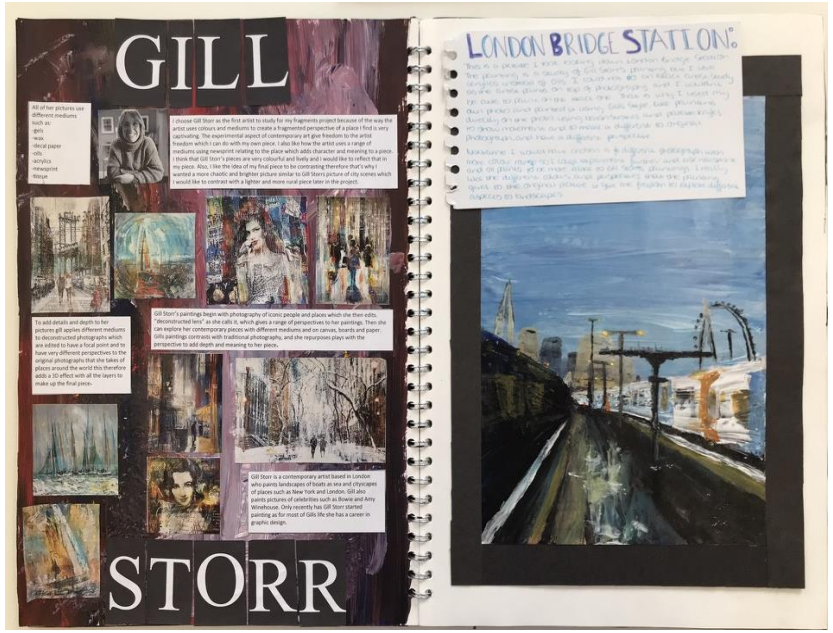
	A01	A02	A03	A04
Mark	15	15	15	15
Performance Level	5	5	5	4
	Fully Confident and Assured ability	Fully Confident and Assured ability	Fully Confident and Assured ability	Fully Confident and Assured ability

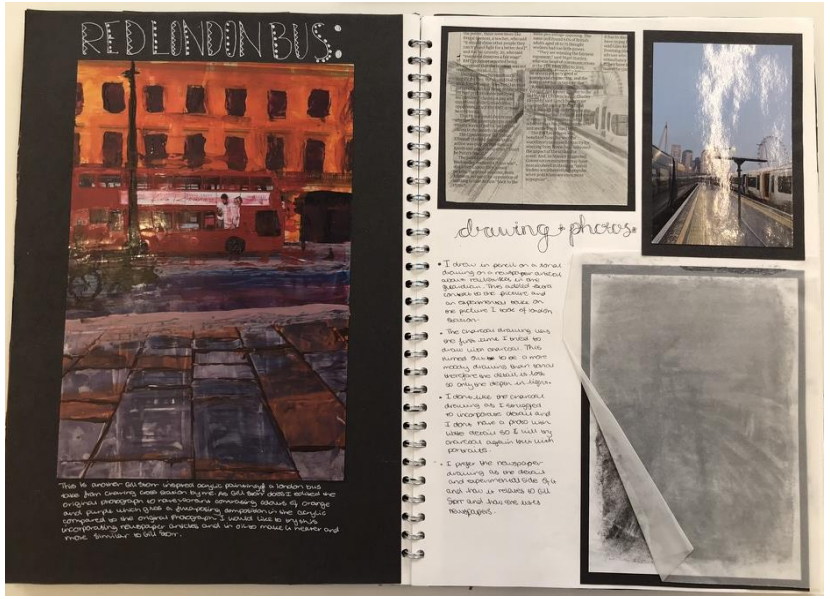
Keywords from the taxonomy:
Confident and Assured: **Advanced, Convincing, Comprehensive, Focused, Perceptive, Refined, Resolved, Risk-taking**

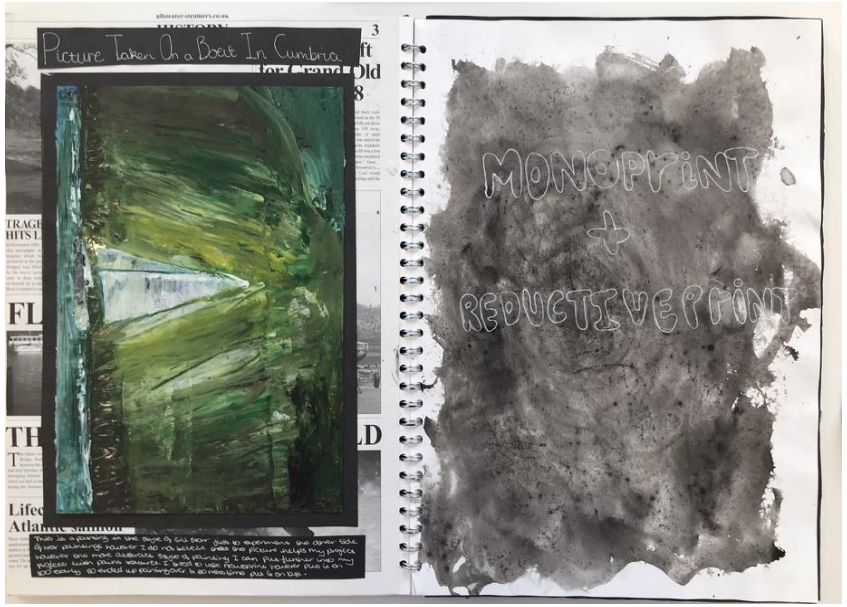
Test 2: Fine Art, Component 1

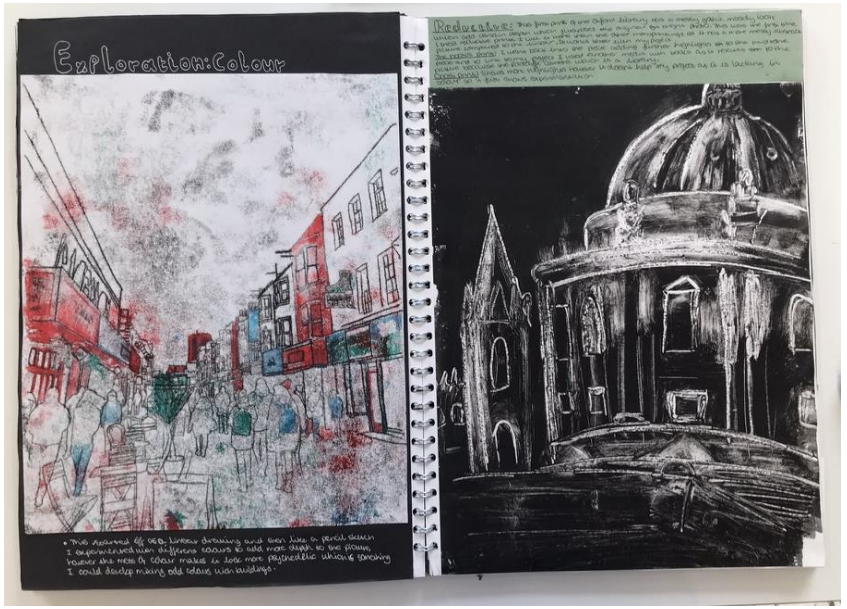

URBAN!

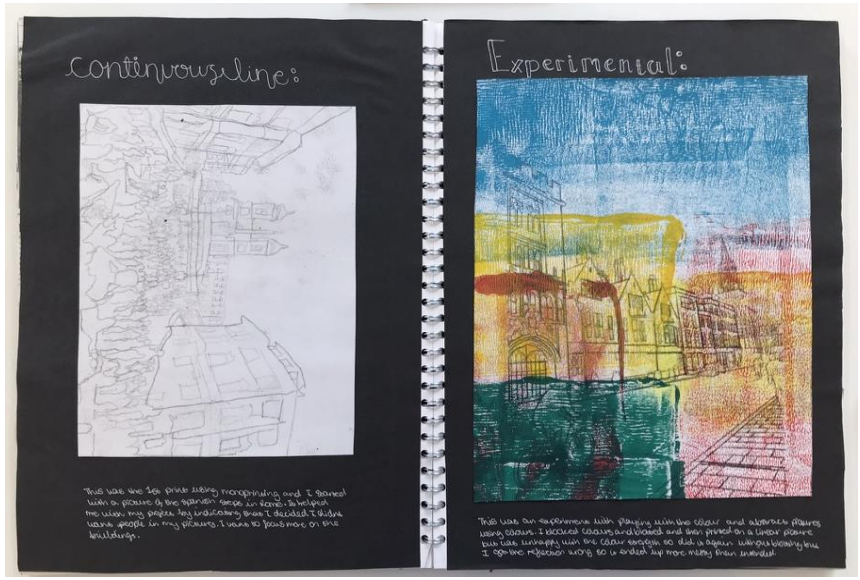

Architecture
Photos

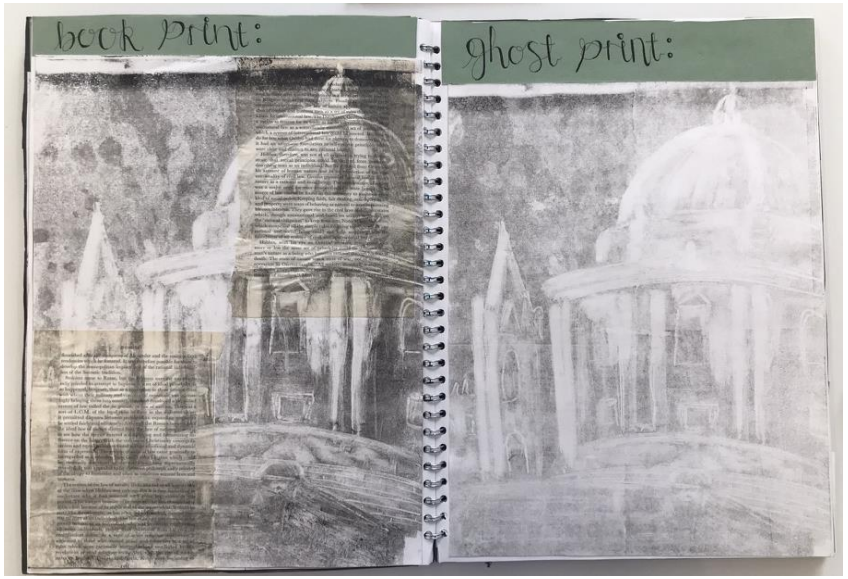

GILL
STORR
LONDON BRIDGE STATION

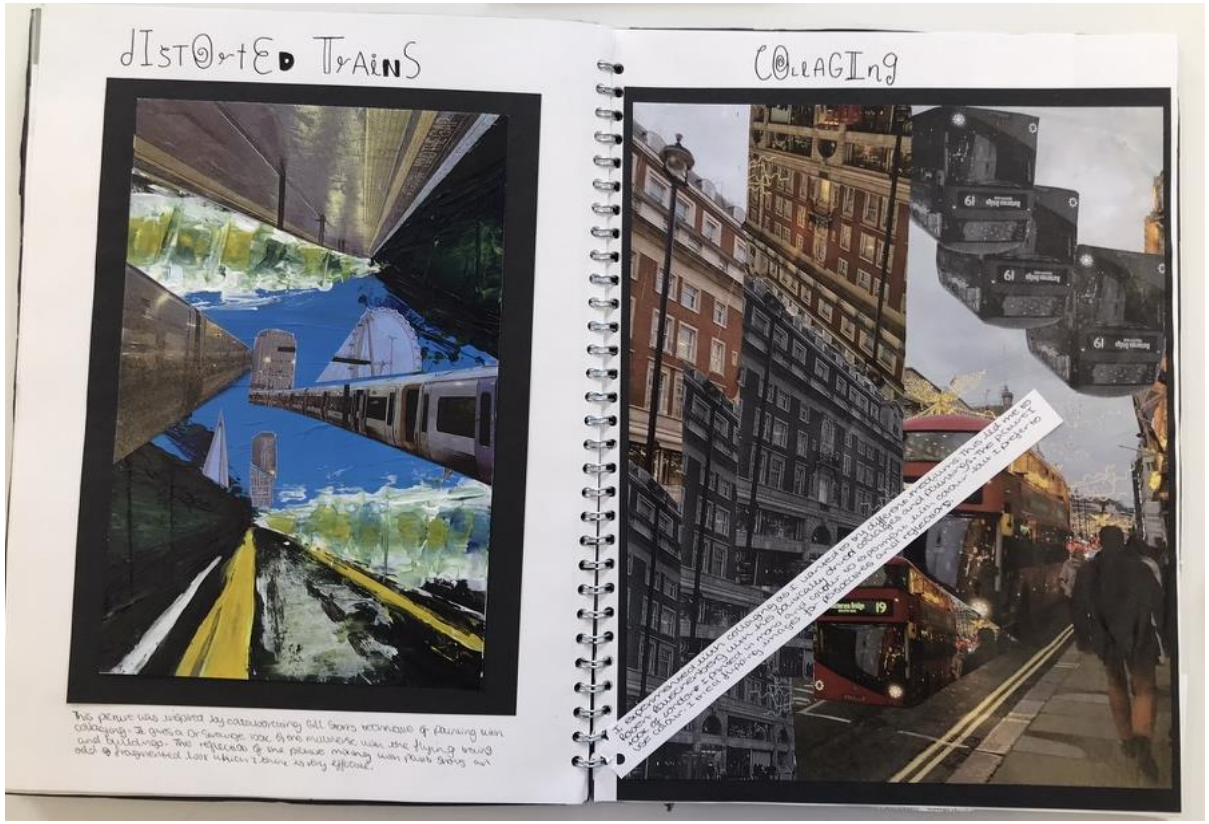

RED LONDON BUS:
drawing + photos


Picture Taken On a Boat In Cumbria
MONOPRINT
+
REDUCTIVEPRINT

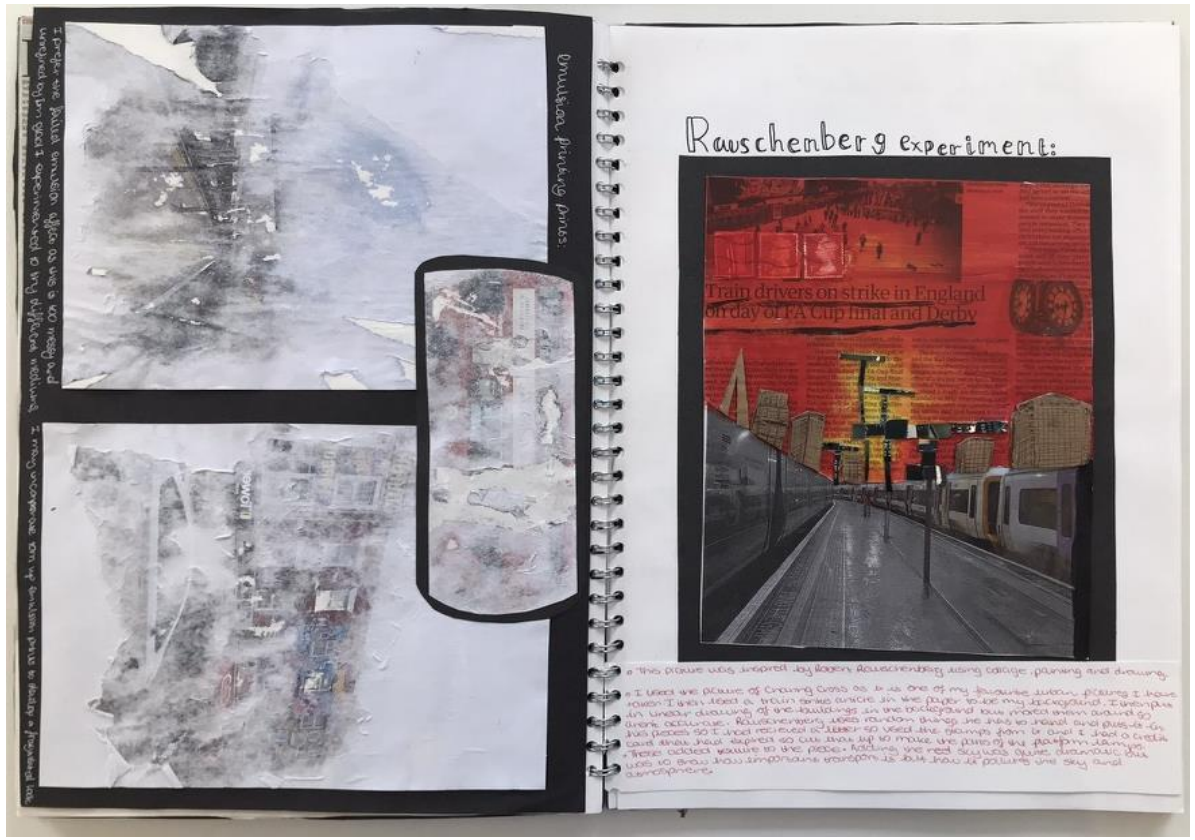

Exploration: Colour
Reductive:

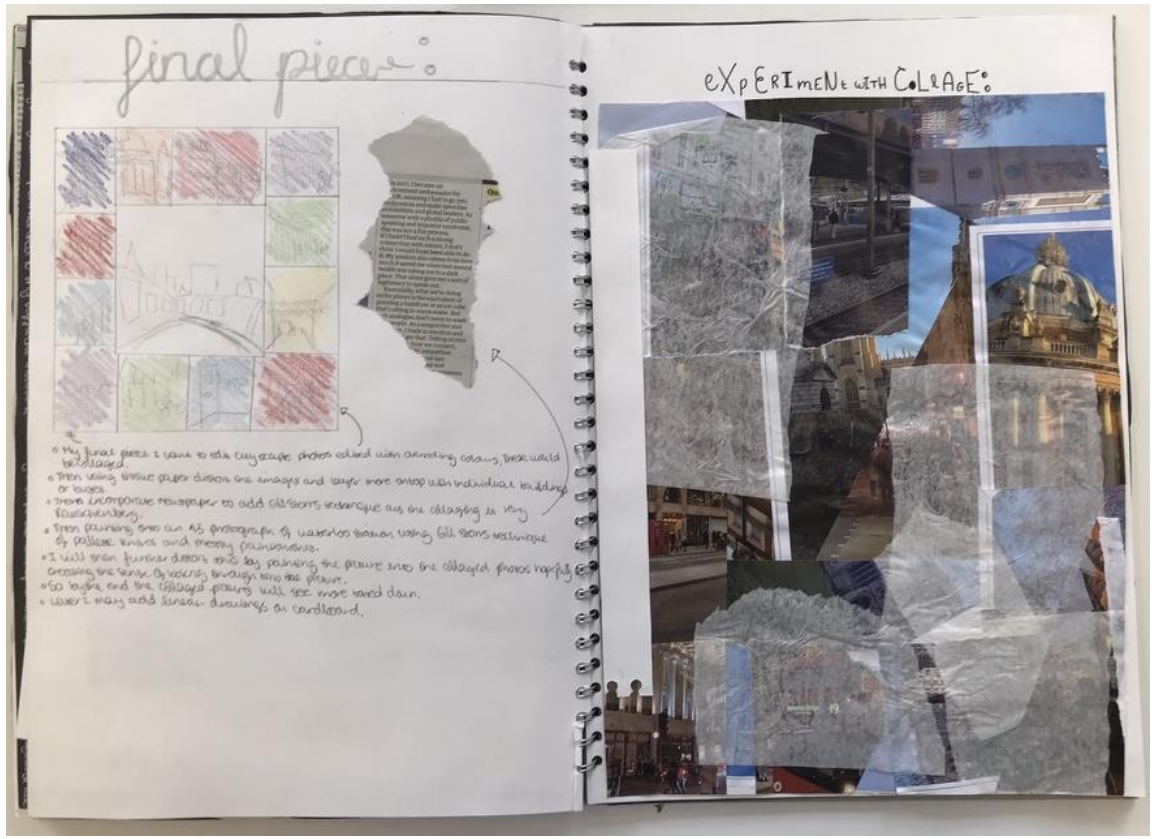

continuous line:
Experimental:

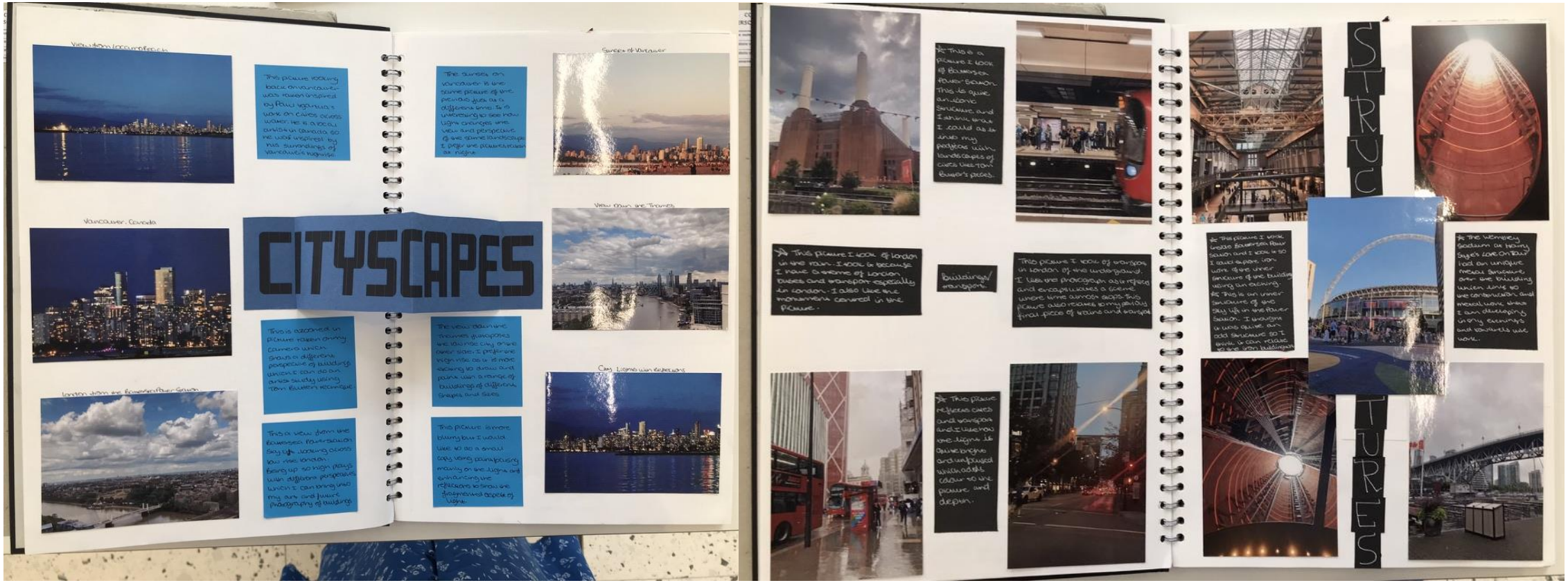

book print:
ghost print:

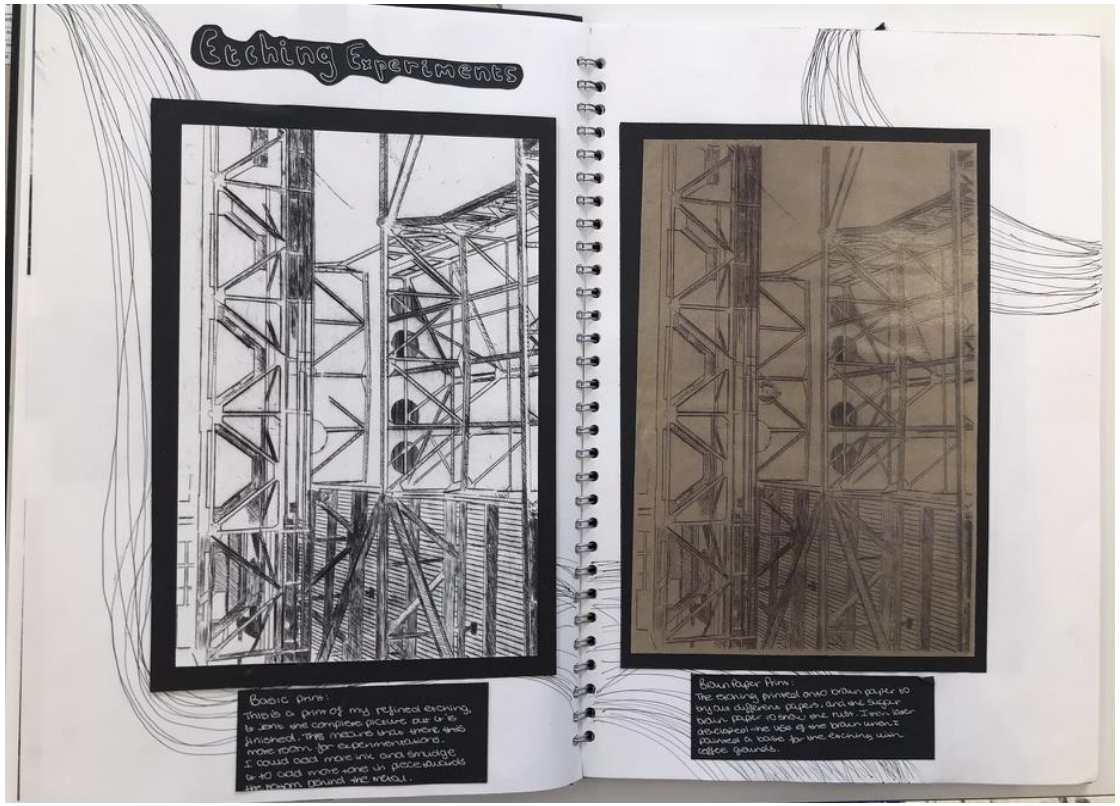

dIsTOrtEd TrAinS
COllAGIng

Robert Rauschenberg
October 22, 1925- May 12, 2008.
Rauschenberg was an American painter and graphic artist in the pop art movement. American artist from German, Cherokee heritage who worked and lived in New York.
Rauschenberg is well known for is Combines in the 50s-60s and has won numerous awards during his 6 decade career, such as the Leonardo da Vinci World Award of Arts, International Grand Prize in Painting and the National Medal of Arts.
His art incorporating everyday materials and weaving it into his works of painting and sculpting. As well as this he also experimented works with photography, printmaking and papermaking. Rauschenberg also captures different perspectives using collage and abstract expressionism but making his are very saturated in images and in colour.
I chose Rauschenberg to experiment collaborating painting and collaging into my project to not only create and visually fragmented piece but also a fragmented perspective to cities and political issue incorporating Gill Storrs painting style with Rauschenberg's collaging technique and choices of photos.
I have also taken inspiration from the doctor strange movie when there is a kaleidoscope of buildings made by CGI which creates a fragmented world which is could related to the increase in world urbanisation and the lack of respect to the rural historical places in England and around the world.
emulsion Print
EMULSION EXPERIMENT
• I tried emulsion printing to try a different medium which could add a distorted fragmented look to my pictures.
• I didn't do it right and removed the picture while the painting was left wet and I didn't know you had to use water which I discovered later on the next page.
• I used the same image as the previous page to see how the bus would turn out.
• This feel of emulsion printing looks better than the successful one because where the paint did not mark it highlights individual pockets of colour from the picture.
• I will reuse this method as the circular look is very unique and distorted.

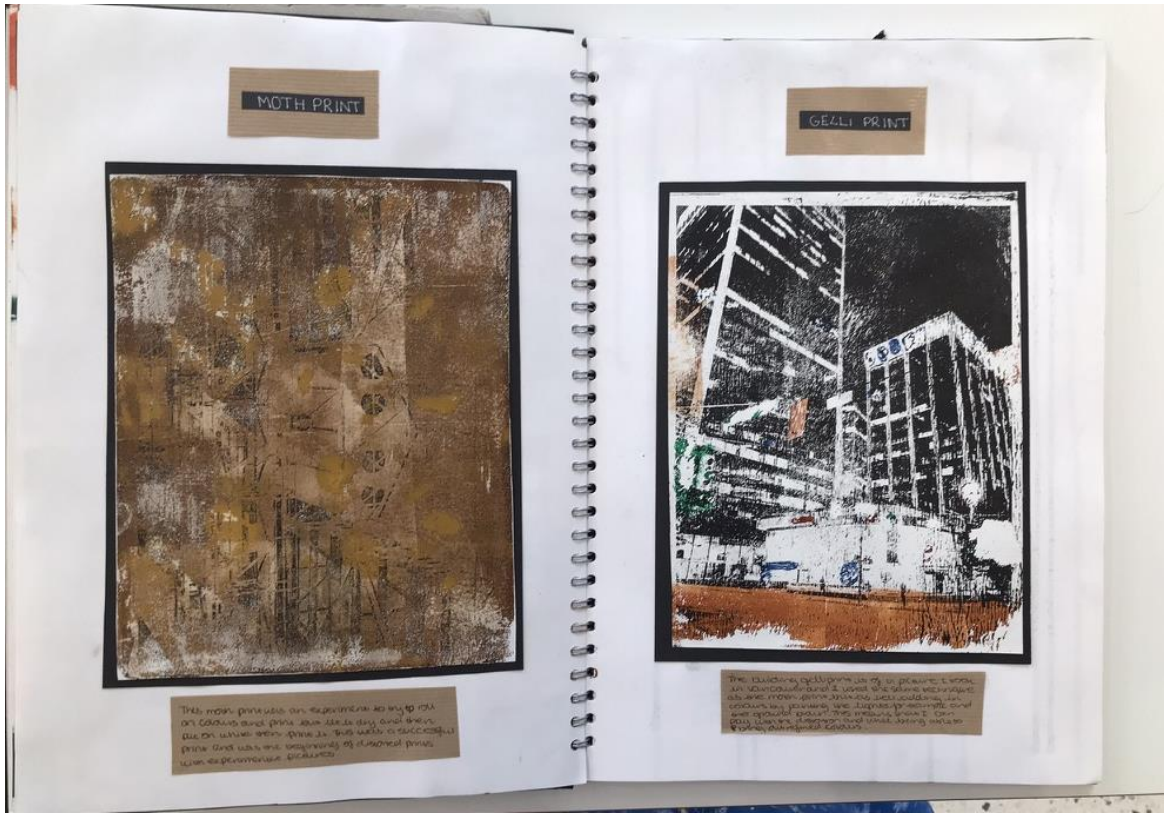

Rauschenberg experiment:
Train drivers on strike in England on day of FA Cup final and Derby

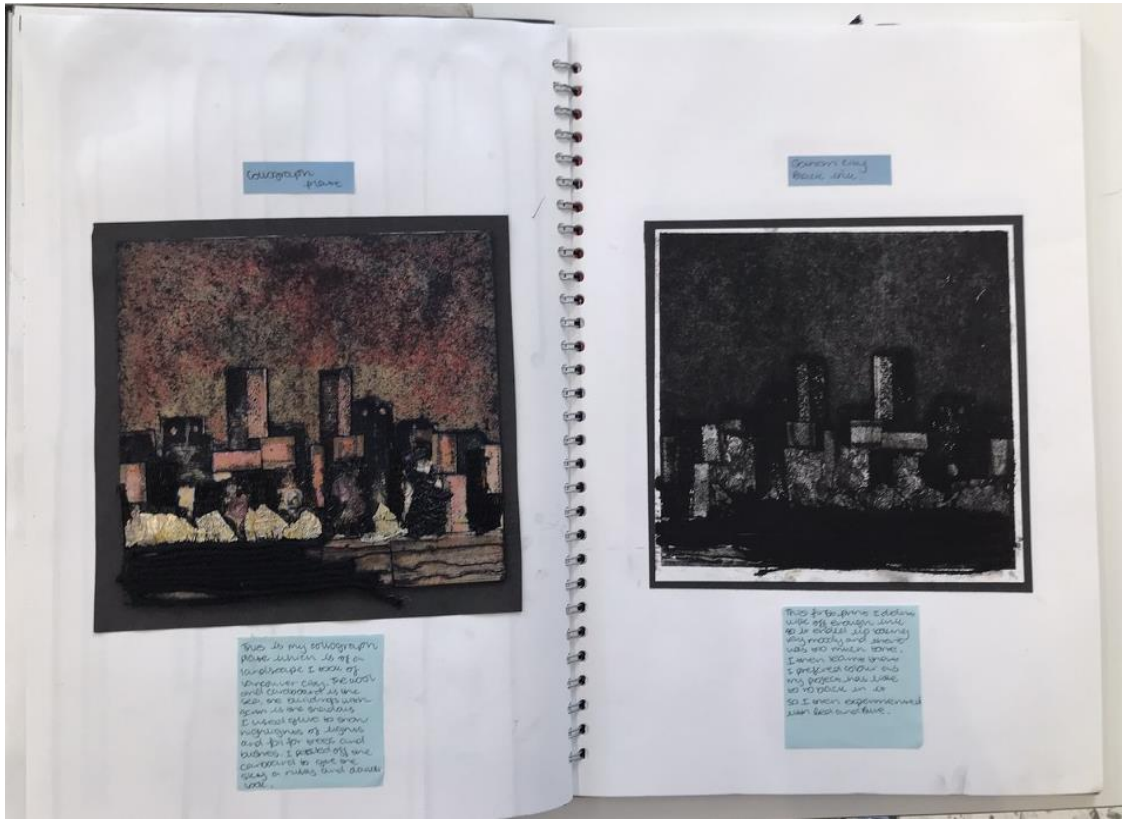

final piece:
experiment with collage:

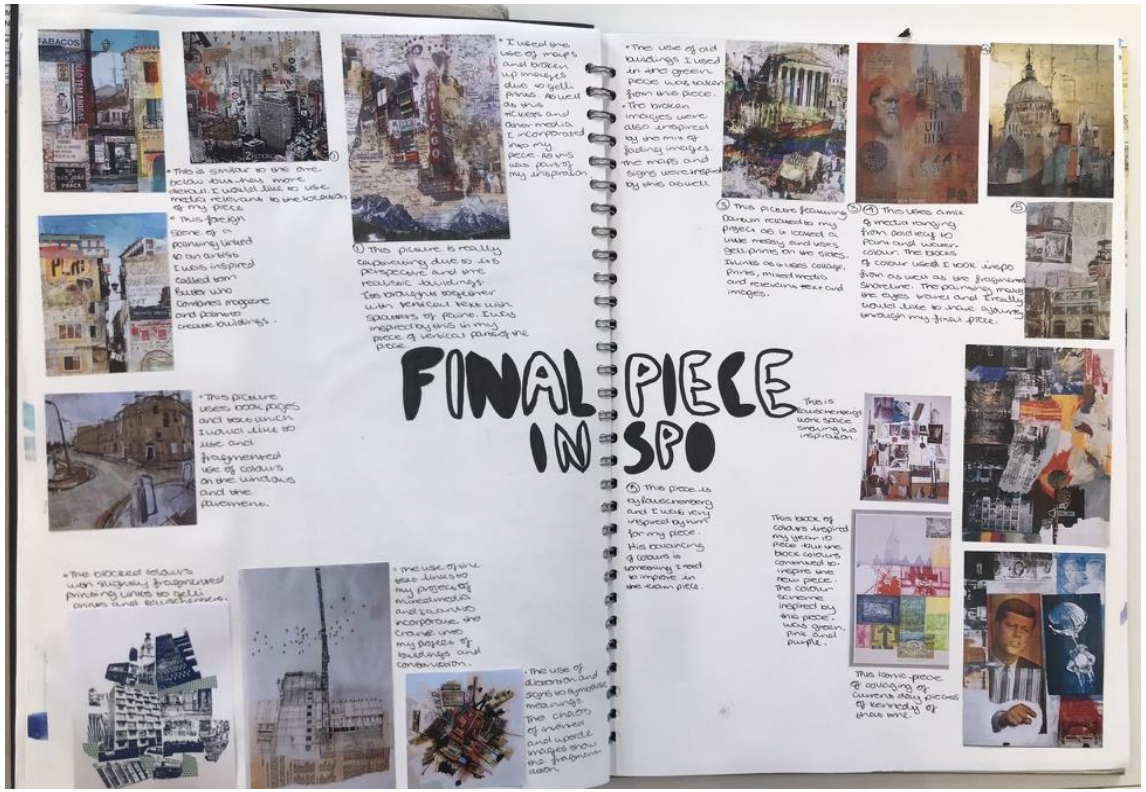

CITYSCAPES
STRUCTURES


Etching Experiments
Basic Print:
This is a print of my refined etching, it sent the complete picture but it is finished. This means that there is more room for experimentation. I could add more ink and smudge it to add more tone in piece towards the bottom behind the metal.
Brown Paper Print:
The etching printed onto brown paper to try out different papers, and the sugar brown paper to show the rust. I then later developed the use of the brown when I painted a base for the etching with coffee grounds.

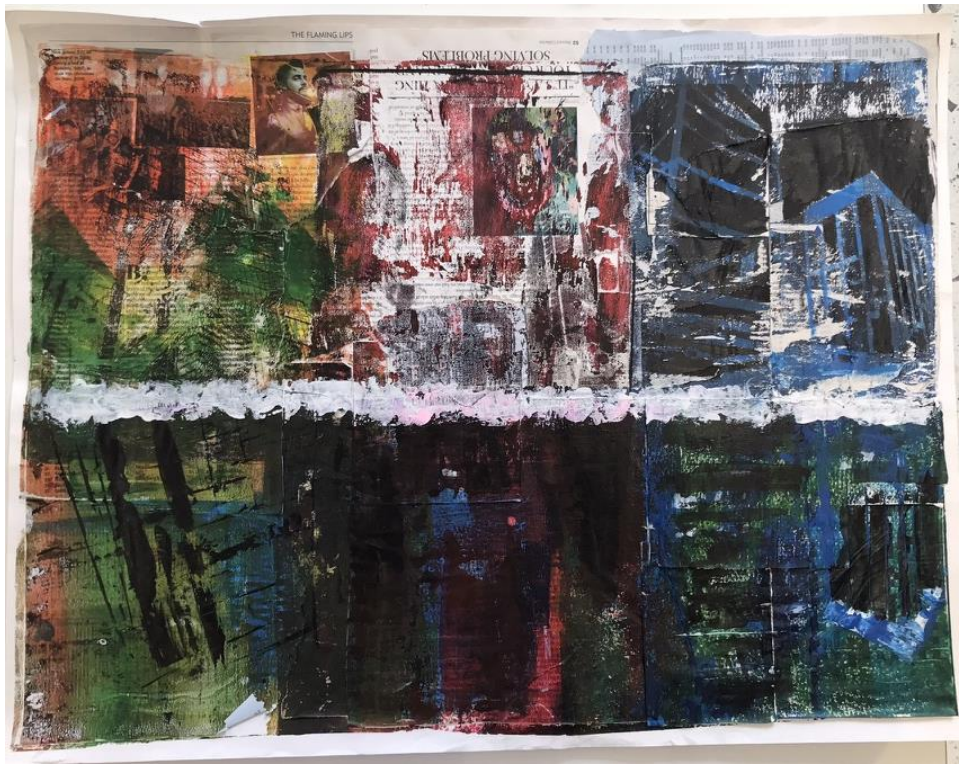
Coffee Painting Print:
In this print I painted a background base for the background detail. This I just wanted to try to see if it was a good medium to use. I think that watercolors are more reflective in gaining a range of shades and also it doesn't smell strongly. I also mixed a reddy brown colour for the actual inking up.
Tonal drawing of a building in vancouver I took this photo in gastown vancouver because I liked the perspective and reflection. This piece took a long time to complete but its refinement shows the tone and depth of the building. I later use this picture in my final piece.


MOTH PRINT
GELLI PRINT




FINAL PIECE
IN SPO

B 3153
LANGPORT
TAUNTON
GIVE WAY

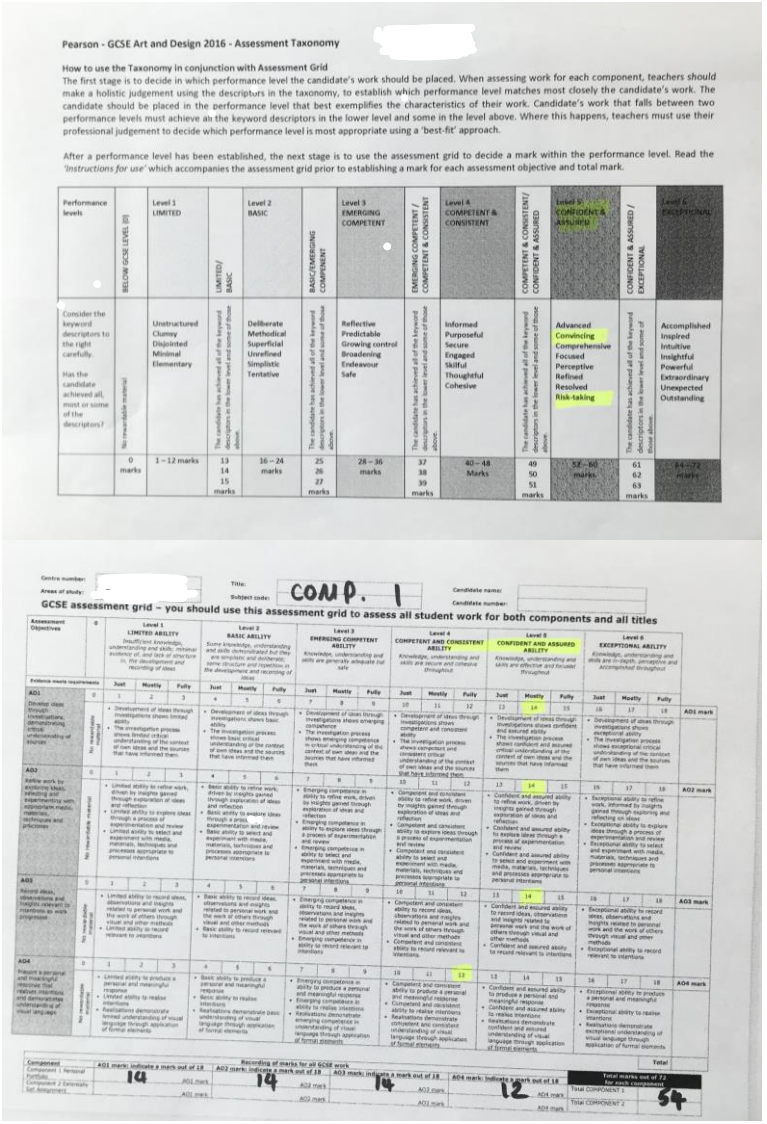

THE FLAMING LIPS

TELEPHONE
AIR CANADA

Smoke-filled skies bring reality of the climate crisis home to millions
Energy crisis boosts city's fortunes but tensions grow over transition to renewables

ANSWERS

Standard Mark 54
Component 1 Fine Art



A01:**14** A02:**14** A03:**14** A04:**12**

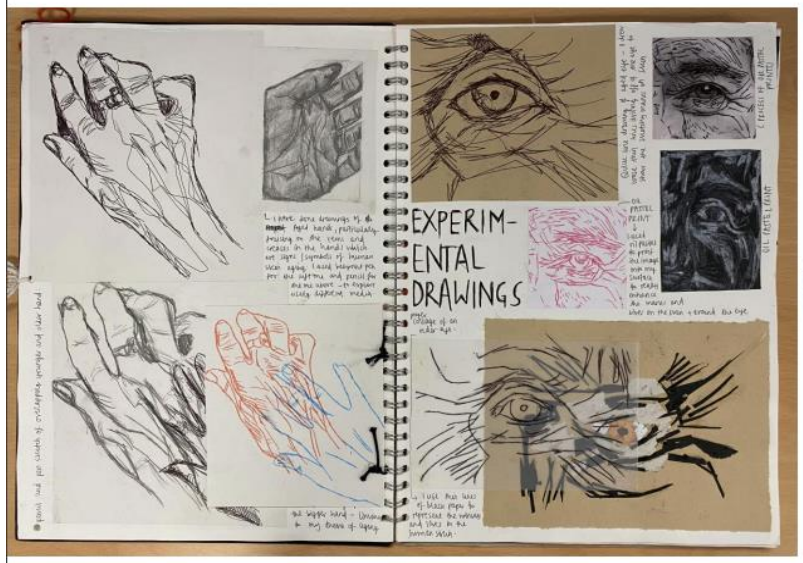
Performance Level 5: Confident and Assured (Convincing, Risk-taking)

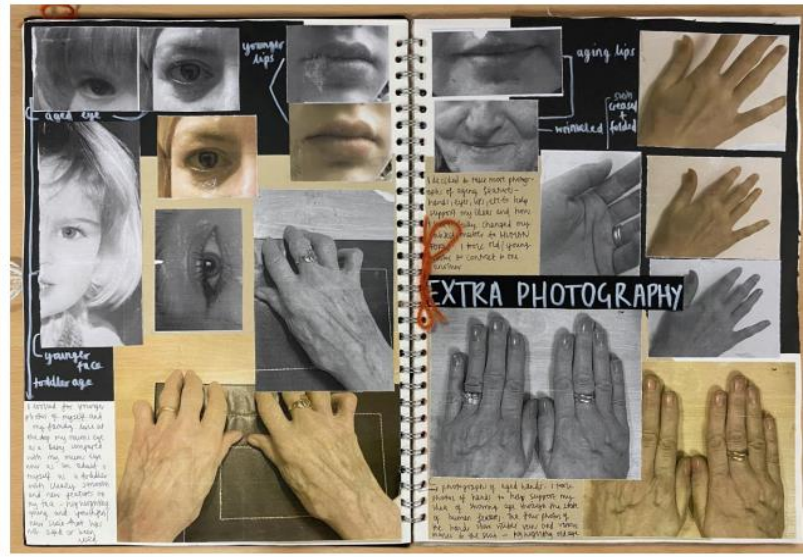
Component 1 Fine Art
Standard Mark- 54
Performance Level 5: Confident and Assured

	A01	A02	A03	A04
Mark	14	14	14	12
Performance Level	5	5	5	4
	Mostly Confident and Assured ability	Mostly Confident and Assured ability	Mostly Confident and Assured ability	Fully Competent and Consistent

Keywords from the taxonomy:
Convincing, Risk-taking

Exemplar Gallery

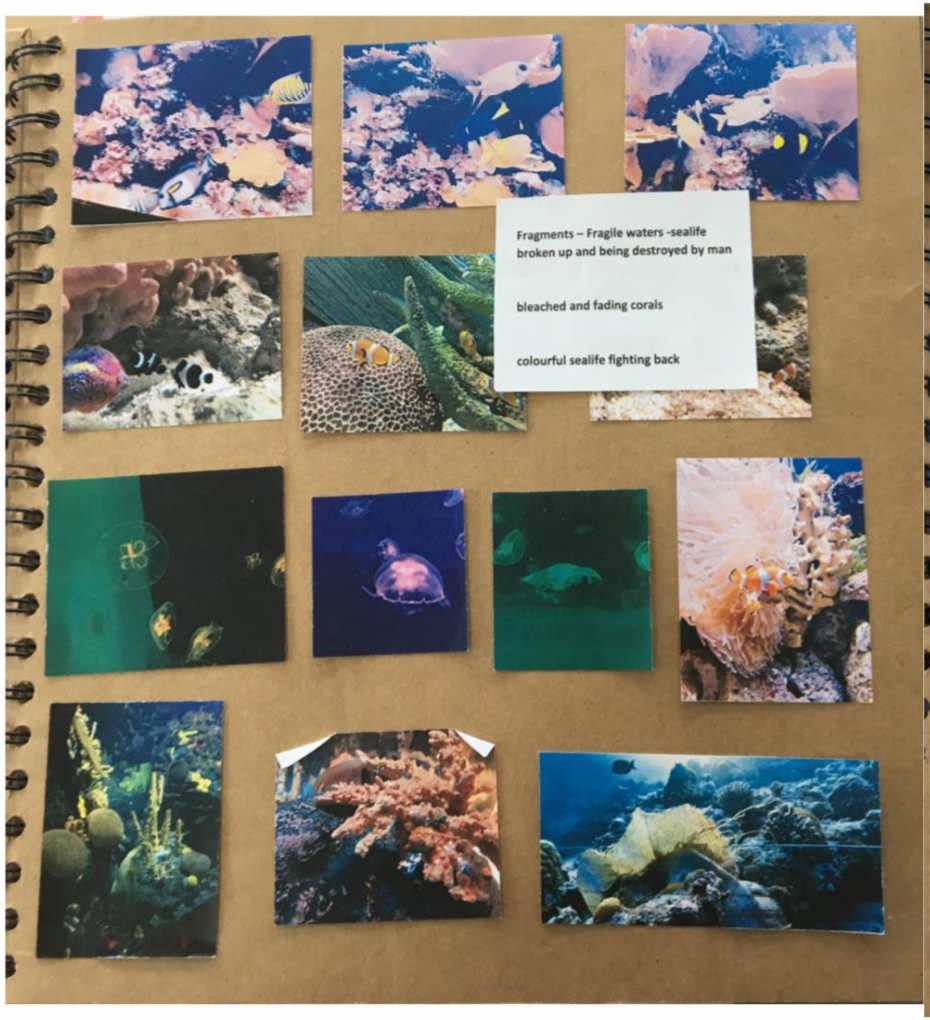


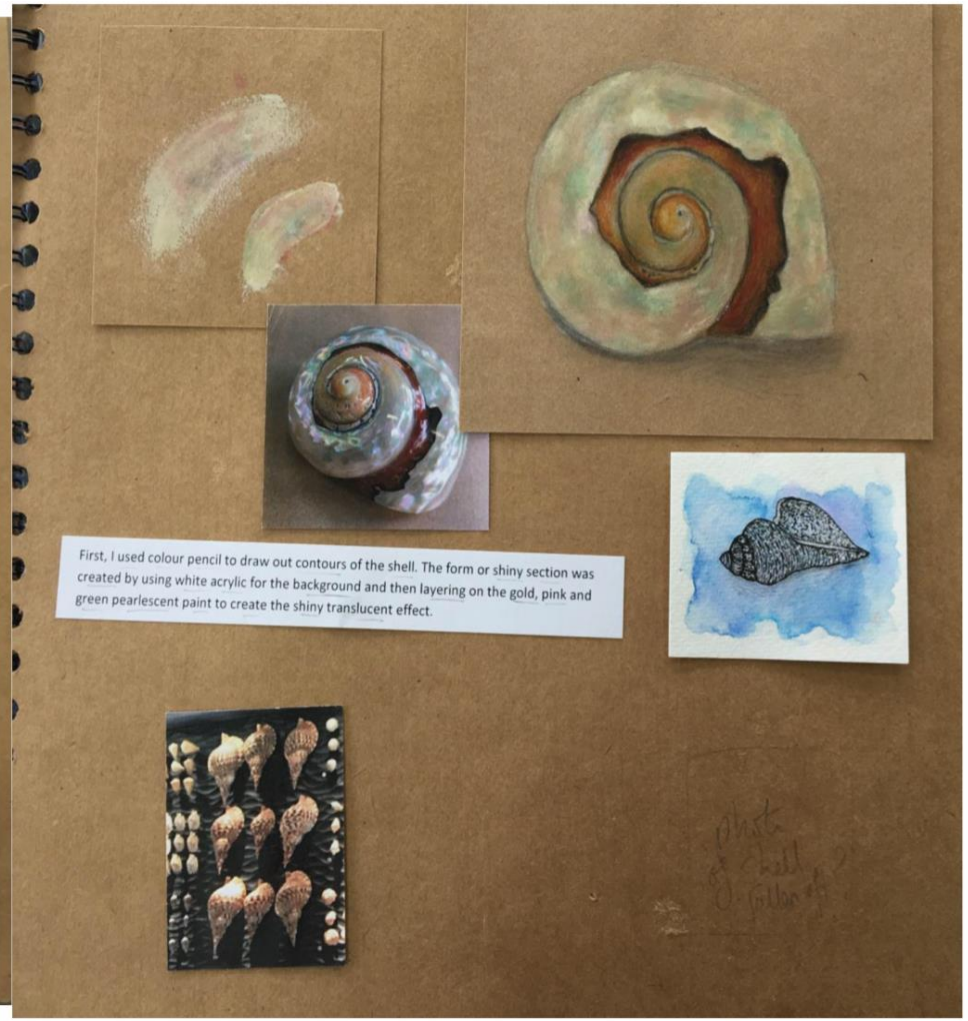


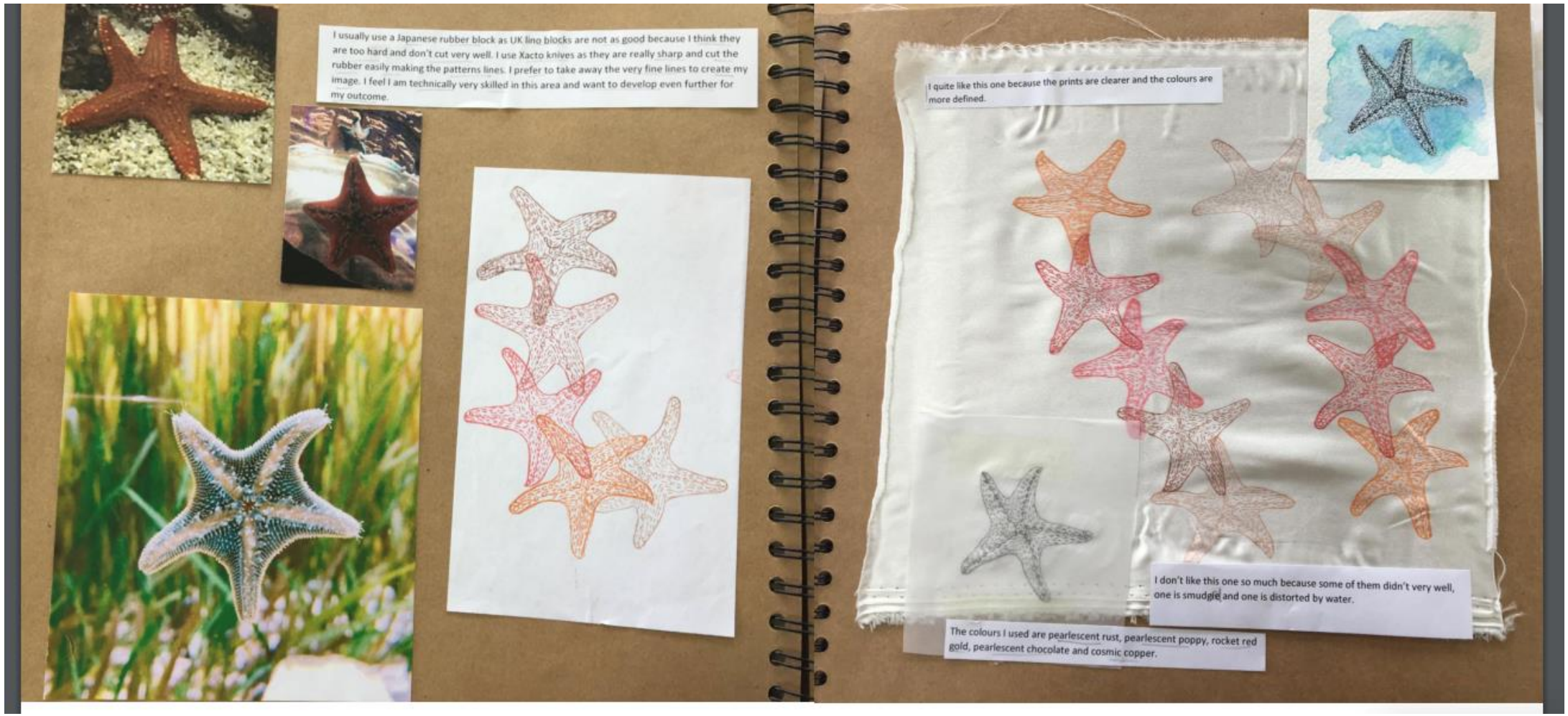
Standard Mark- 54 (A01:**14** A02:**15** A03:**13** A04:**12**)

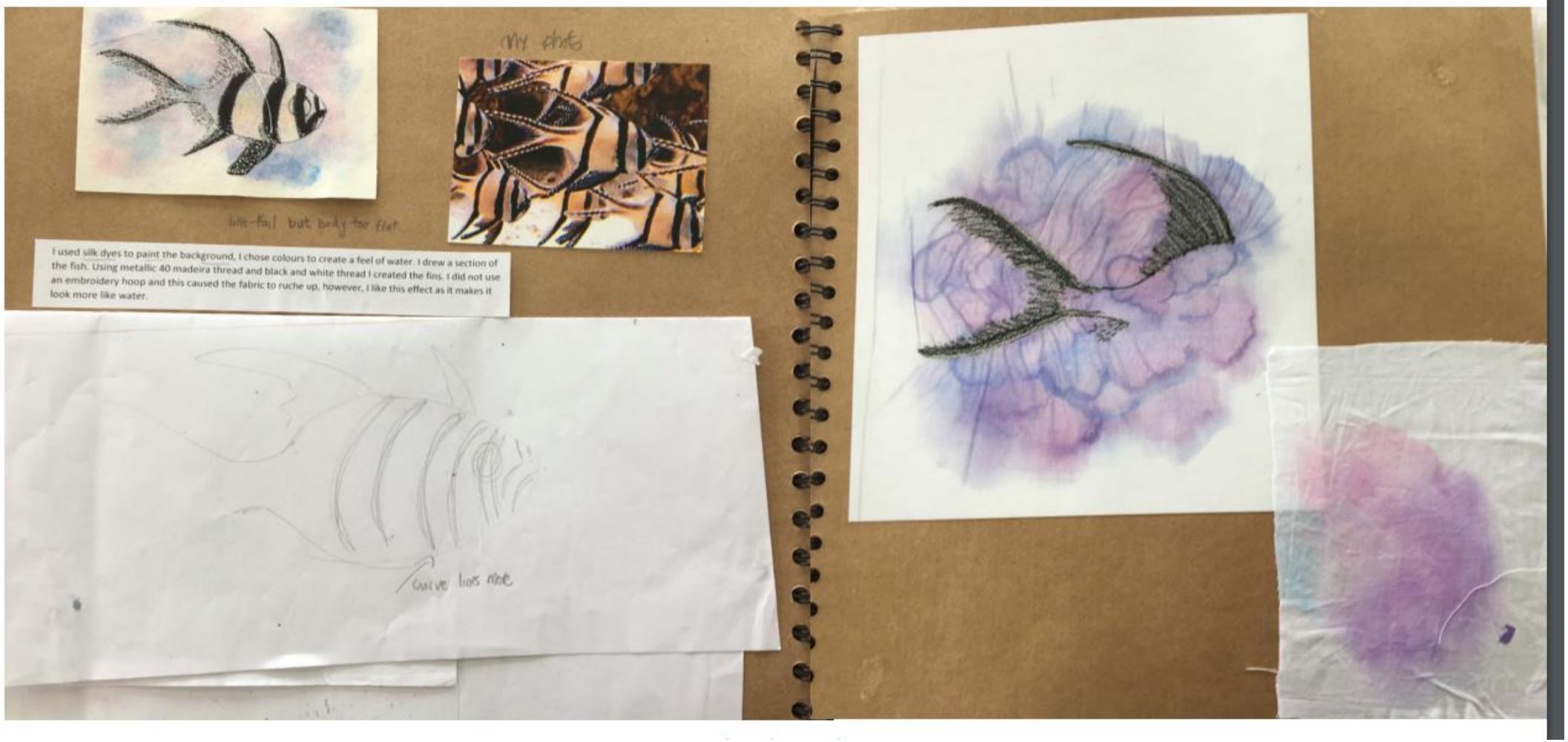
Performance Levels 5: Confident and Assured (Comprehensive, Focused, Refined)

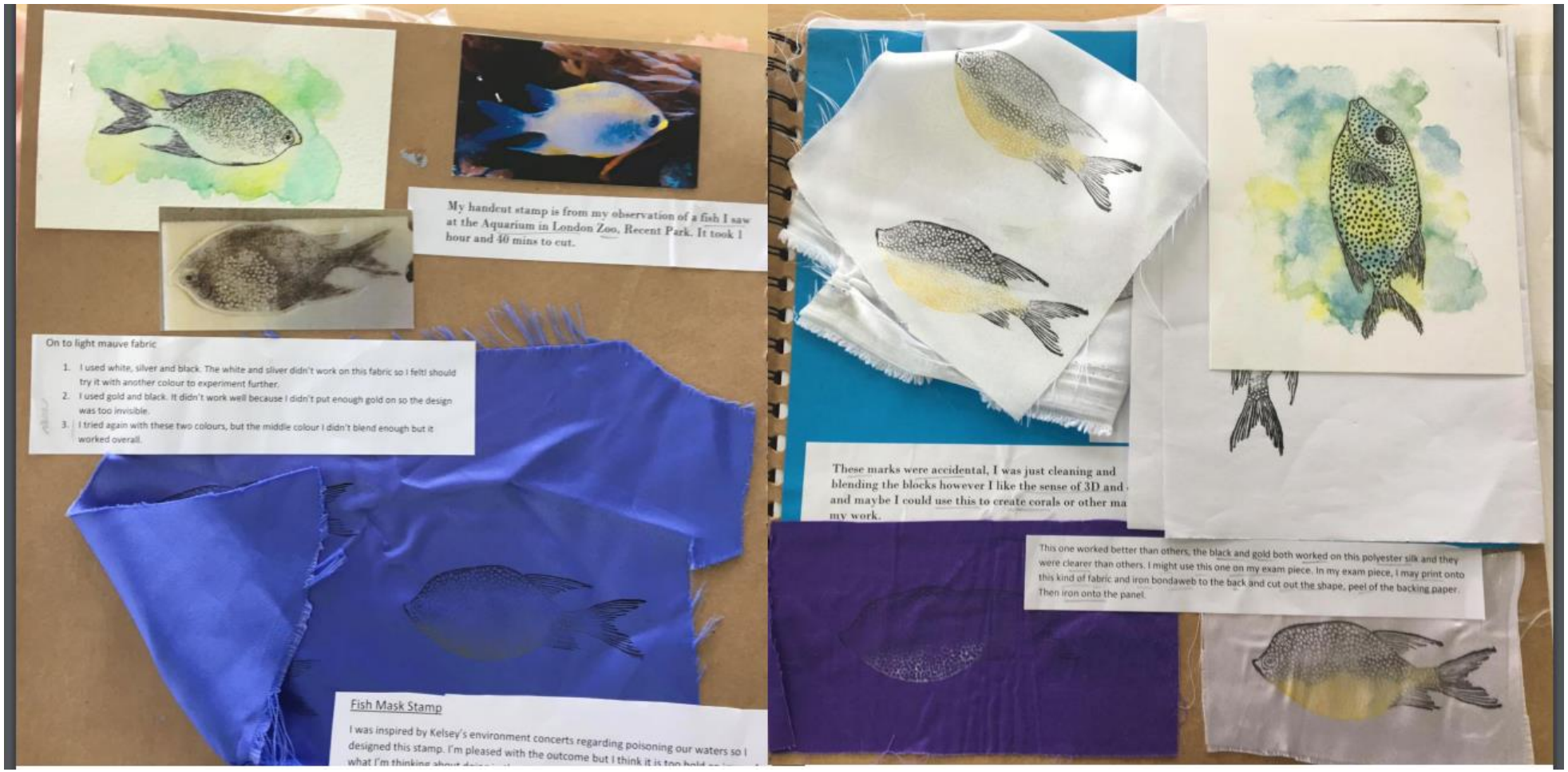
Test 3: Textile Design, Component 2

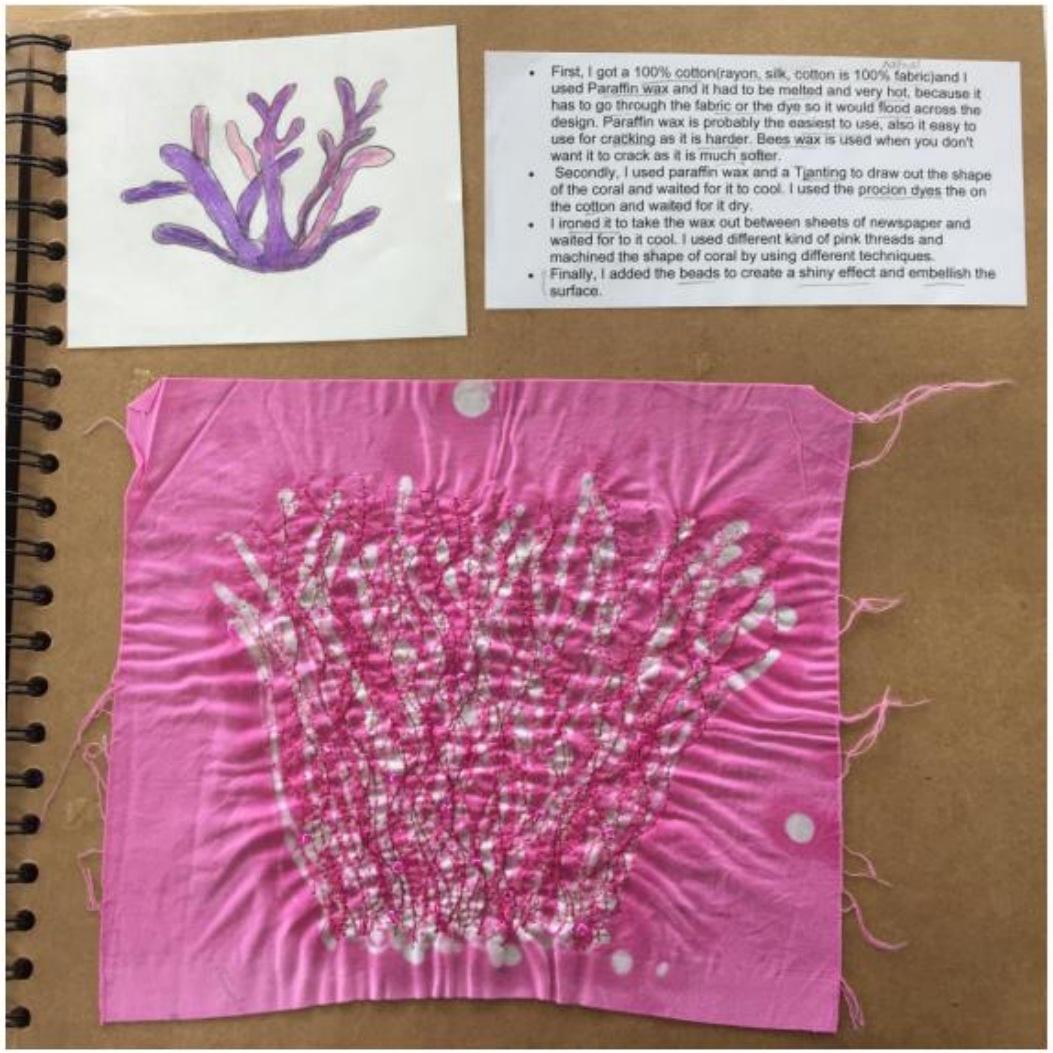

Fragments – Fragile waters -sealife
broken up and being destroyed by man
bleached and fading corals
colourful sealife fighting back

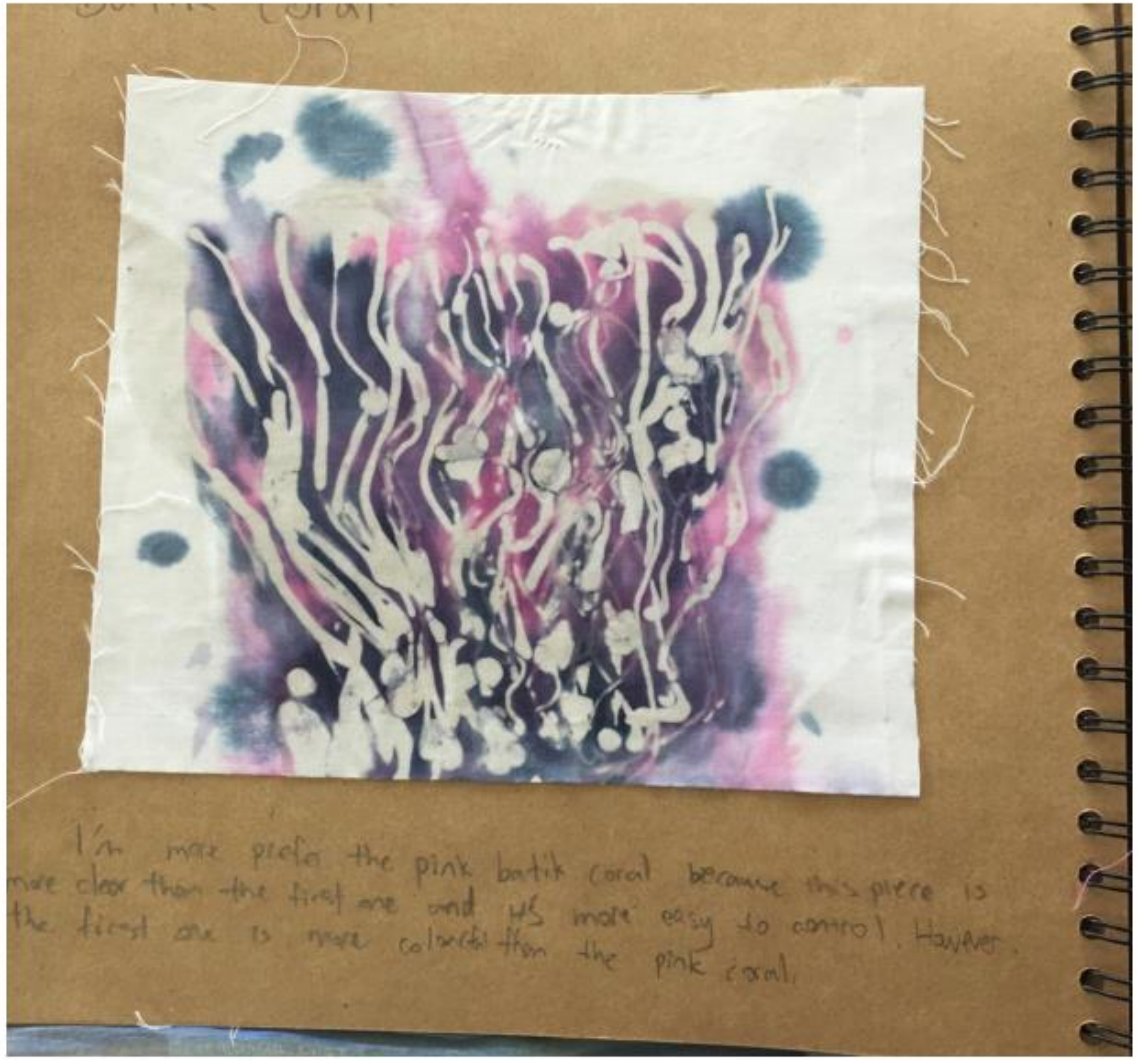

First, I used colour pencil to draw out contours of the shell. The form or shiny section was created by using white acrylic for the background and then layering on the gold, pink and green pearlescent paint to create the shiny translucent effect.

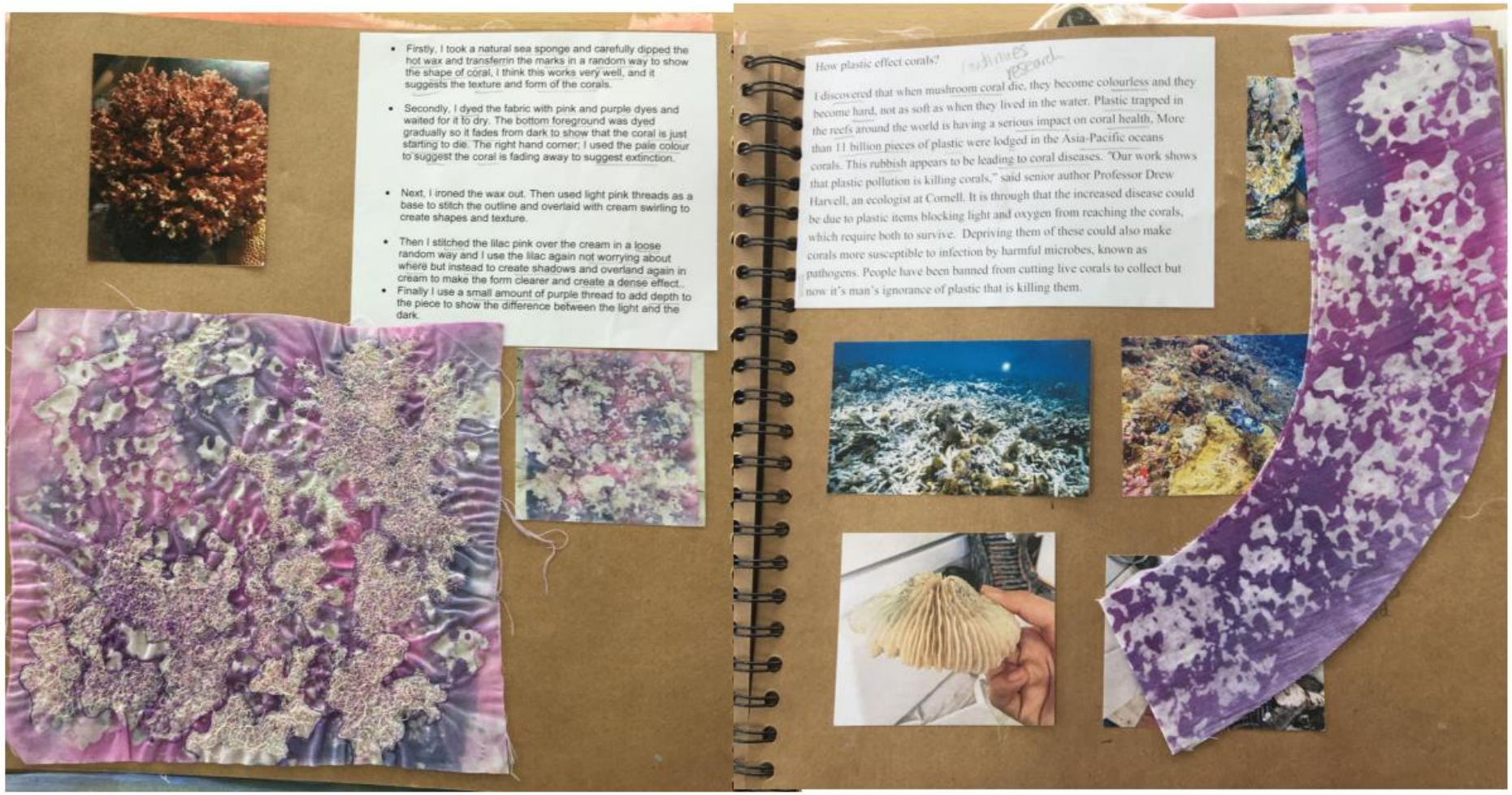

I usually use a Japanese rubber block as UK lino blocks are not as good because I think they are too hard and don't cut very well. I use Xacto knives as they are really sharp and cut the rubber easily making the patterns lines. I prefer to take away the very fine lines to create my image. I feel I am technically very skilled in this area and want to develop even further for my outcome.
I quite like this one because the prints are clearer and the colours are more defined.
I don't like this one so much because some of them didn't very well, one is smudgie and one is distorted by water.
The colours I used are pearlescent rust, pearlescent poppy, rocket red gold, pearlescent chocolate and cosmic copper.


I used silk dyes to paint the background, I chose colours to create a feel of water. I drew a section of the fish. Using metallic 40 madeira thread and black and white thread I created the fins. I did not use an embroidery hoop and this caused the fabric to ruche up, however, I like this effect as it makes it look more like water.


My handcut stamp is from my observation of a fish I saw at the Aquarium in London Zoo, Recent Park. It took 1 hour and 40 mins to cut.
On to light mauve fabric
1. I used white, silver and black. The white and sliver didn't work on this fabric so I felt I should try it with another colour to experiment further.
2. I used gold and black. It didn't work well because I didn't put enough gold on so the design was too invisible.
3. I tried again with these two colours, but the middle colour I didn't blend enough but it worked overall.
Fish Mask Stamp
I was inspired by Kelsey's environment concerts regarding poisoning our waters so I designed this stamp. I'm pleased with the outcome but I think it is too bold
These marks were accidental, I was just cleaning and blending the blocks however I like the sense of 3D and
and maybe I could use this to create corals or other ma
my work.
This one worked better than others, the black and gold both worked on this polyester silk and they were clearer than others. I might use this one on my exam piece. In my exam piece, I may print onto this kind of fabric and iron bondaweb to the back and cut out the shape, peel of the backing paper. Then iron onto the panel.

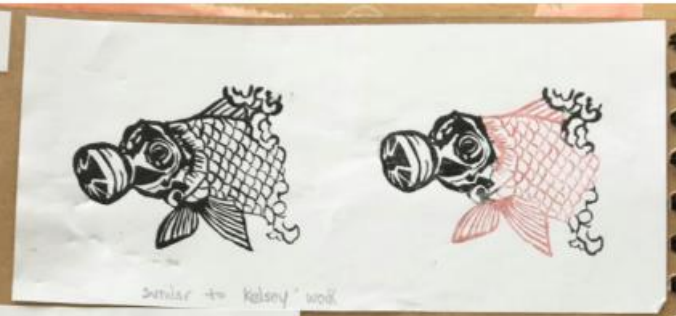

First, I got a 100% cotton(rayon, silk, cotton is 100% fabric)and I used Paraffin wax and it had to be melted and very hot, because it has to go through the fabric or the dye so it would flood across the design. Paraffin wax is probably the easiest to use, also it easy to use for cracking as it is harder. Bees wax is used when you don't want it to crack as it is much softer.
Secondly, I used paraffin wax and a Tjanting to draw out the shape of the coral and waited for it to cool. I used the procion dyes the on the cotton and waited for it dry.
I ironed it to take the wax out between sheets of newspaper and waited for to it cool. I used different kind of pink threads and machined the shape of coral by using different techniques.
Finally, I added the beads to create a shiny effect and embellish the surface.


I'm more prefer the pink batik coral because this piece is more clear than the first one and it's more easy to control. However, the first one is more colourful than the pink coral.



Standard Mark – 25

Kelsey Ashe



similar to Kelsey's work

Kelsey Ashe has a deep fascination with pattern and decoration

Kelsey Ashe Gaimbazi works across several disciplines in a style of decorative eastern designs. She is completing her PhD in Art, she lectures at Curtin University in Fashion Illustration, the History of Costume, Textile Design and Fashion Design and has appeared in Textile Visionaries book about todays up and coming designers

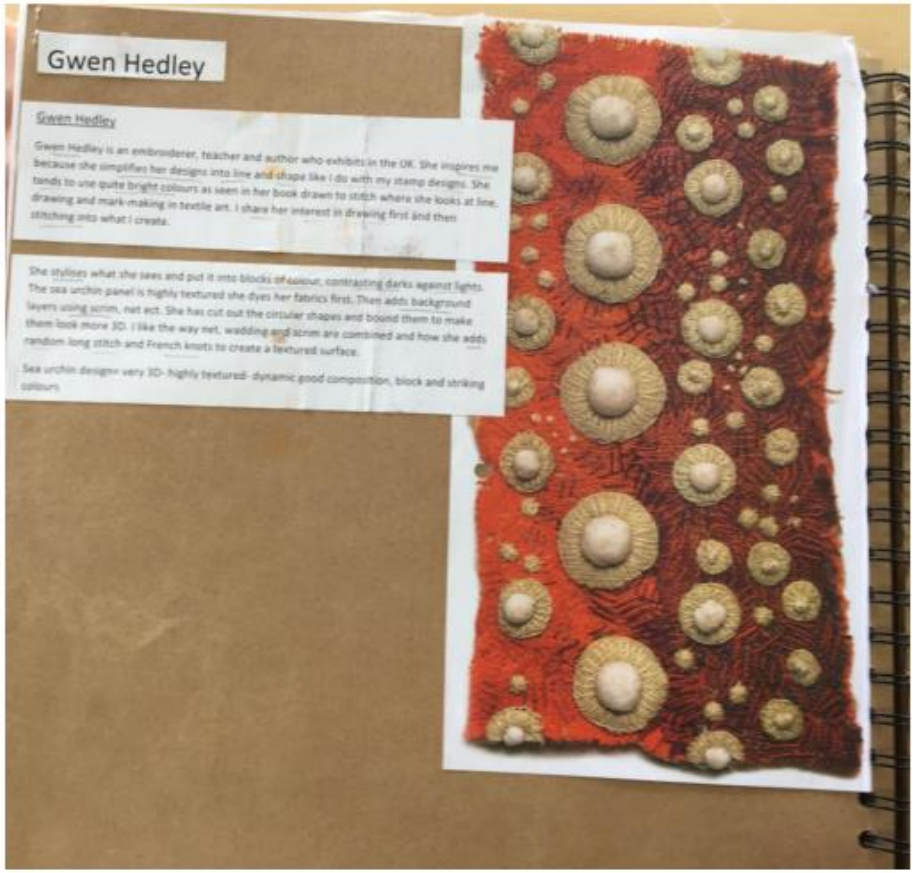
I like her bold simple designs based on the East best as it relates to my work and my culture. I want to work in softer colours though as black is too strong for my design and does not help to put across my view that the corals are fading away

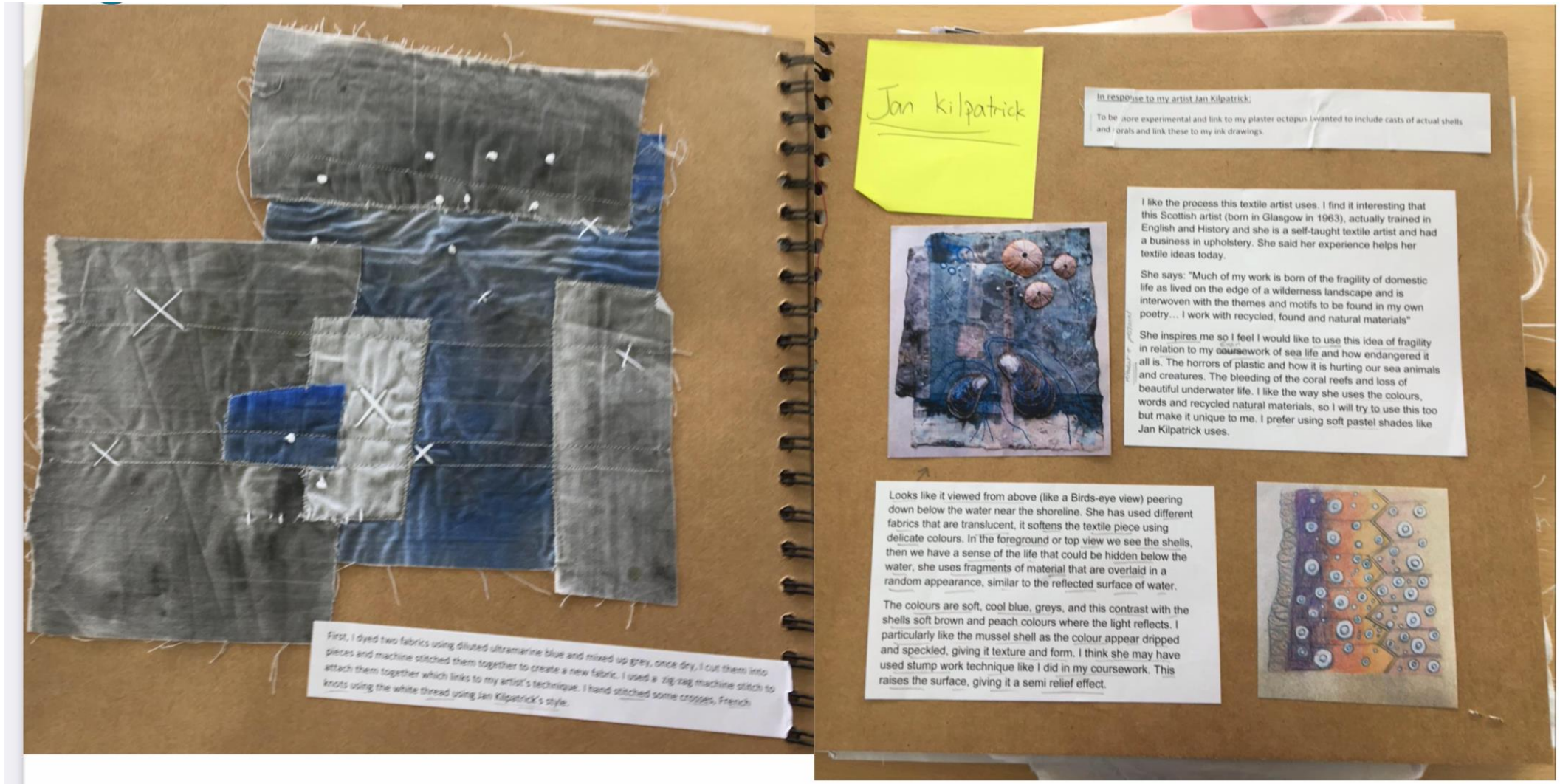
Kelsey Ashe

- Hand-printed fashion fibres designer
- She decorates or embellishes her work with motifs that about relationships between culture, humanity and the environment.
- She sources fabrics that are organically grown or produced using sustainable methods.
- She makes prints that address environmental themes, issues such as river pollution, unban litter, environment disasters and the destruction wrought by plagues. Sets a message about humankind's respect for the environment.
- "a closer look at the decorative detailing reveals hidden motifs showing litter, polluted water, deforestation and landfills acting as gentle prompts to cause consumers to contemplate how we treat the environment." I will use the stamp technique

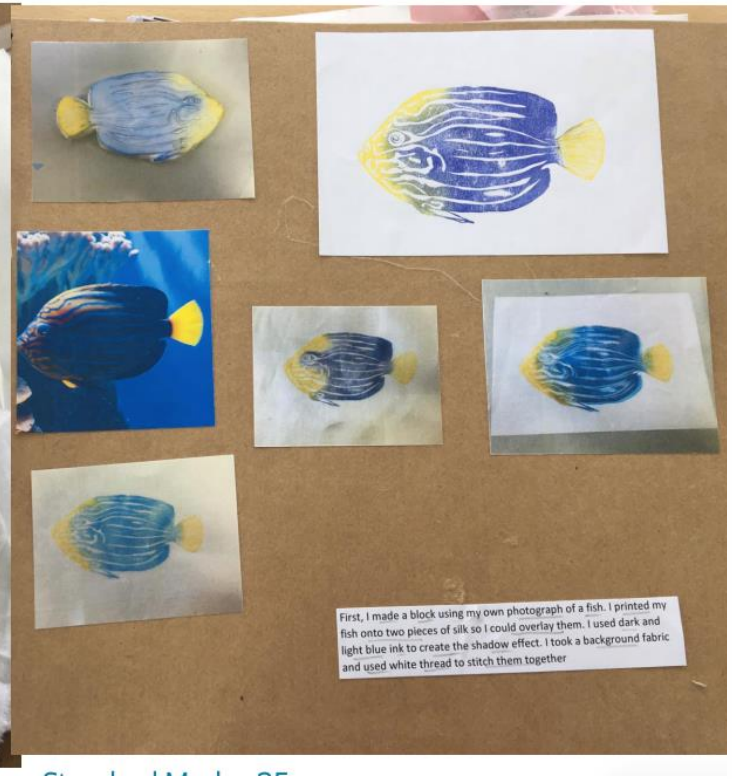
final idea

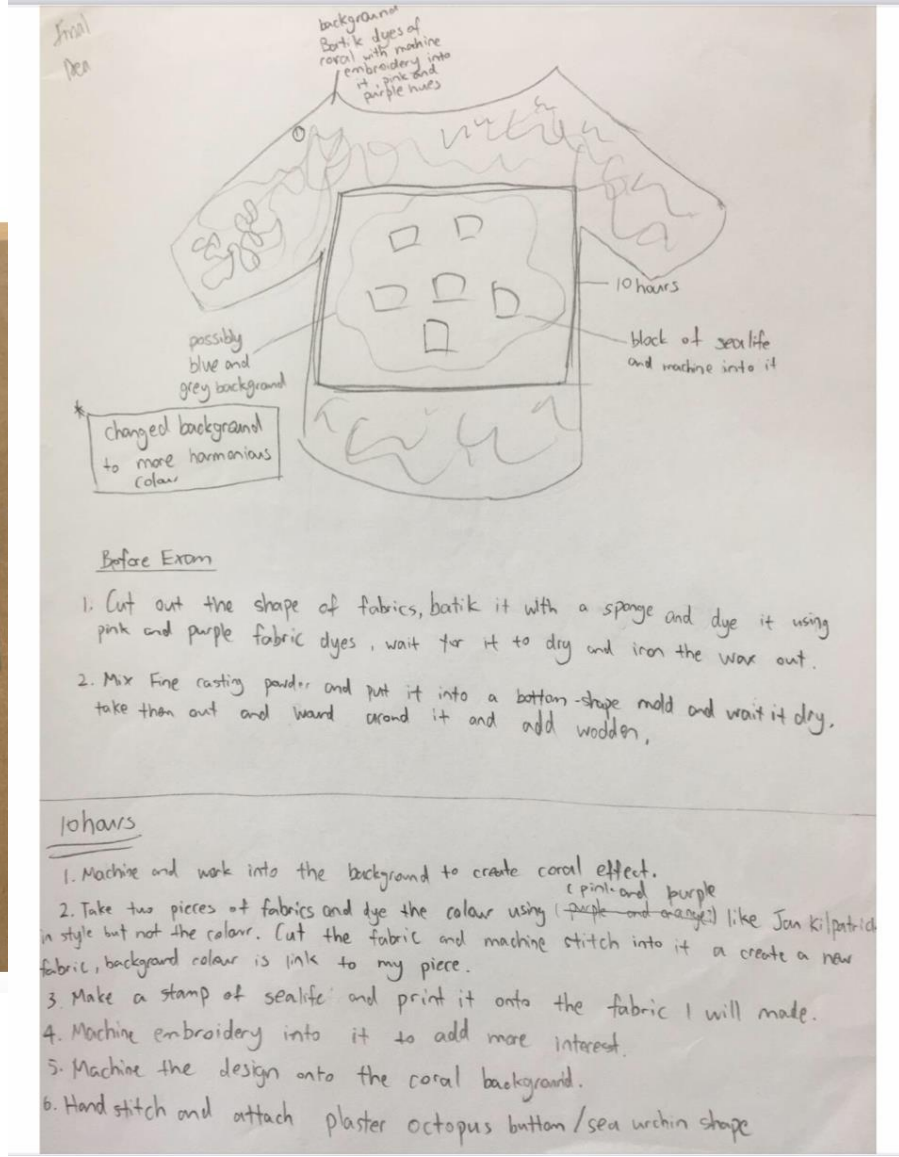
Non-fiction
7
I wanted to take the word textile into a new way so thought about using a different media for my work. I drew a section of my picture of an octopus and transferred the image onto a piece of mdf. I applied a thin layer of polyfiller over the board. Once this was dry I started to build up my design making it 3D. When I had built this up to the level I wanted and I was happy with the shape, I sanded it to make it smooth. Using plastic shapes I found I stuck these on to represent the suckers on the octopus tentacles. Mixing sand with polyfiller I added this quite liberally to create the sand/bottom of the sea effect. Taking pieces of string I embedded these into the top of my piece to represent the sea and movement of water. Colour was added using acrylic paints to make it more and interesting and make my octopus stand out. When this was dry, I added some white paint to give the water more effect and differentiate from the body of the octopus, picking out some of the highlights with silver I applied this with a sponge to give my piece more texture. Finally, I printed on the body of the octopus using my own printing stamps to link it to my artist Kelsey Ashe.
I really wanted to suggest the importance of recycling plastic so used old plastic 35mm film can lids. These would take hundreds of years to break down.

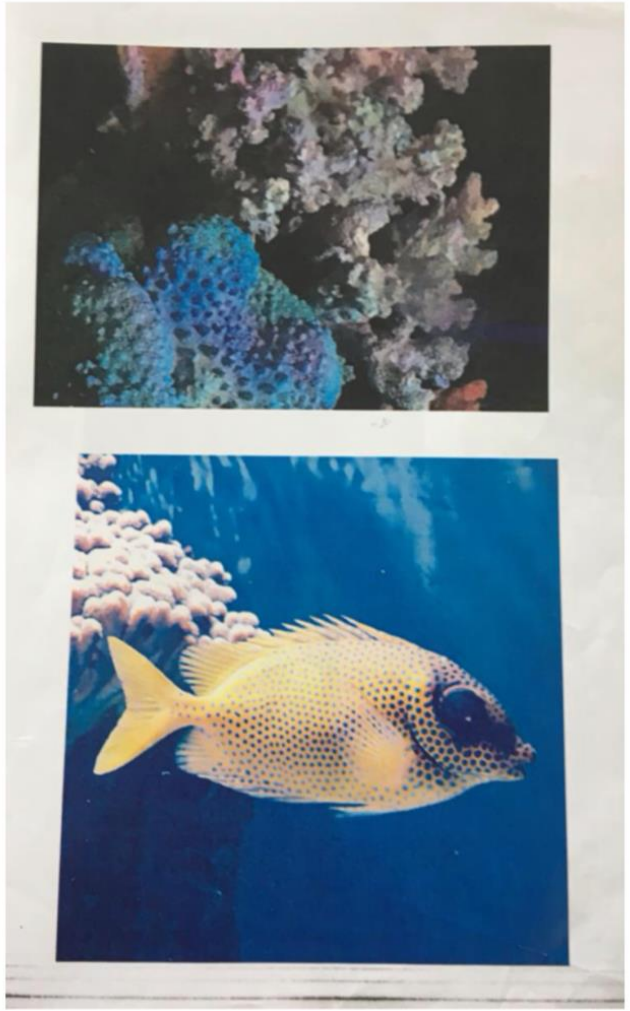

Gwen Hedley
Gwen Hedley
Gwen Hedley is an embroiderer, teacher and author who exhibits in the UK. She inspires me because she simplifies her designs into line and shape like I do with my stamp designs. She tends to use quite bright colours as seen in her book drawn to stitch where she looks at line, drawing and mark-making in textile art. I share her interest in drawing first and then stitching into what I create.
She stylises what she sees and put it into blocks of colour, contrasting darks against lights. The sea urchin panel is highly textured she dyes her fabrics first. Then adds background layers using scrim, net ect. She has cut out the circular shapes and bound them to make them look more 3D. I like the way net, wadding and scrim are combined and how she adds random long stitch and French knots to create a textured surface.
Sea urchin design= very 3D- highly textured- dynamic good composition, block and striking colours


First, I dyed two fabrics using diluted ultramarine blue and mixed up grey, once dry, I cut them into pieces and machine stitched them together to create a new fabric. I used a zig zag machine stitch to attach them together which links to my artist's technique. I hand stitched some crosses, French knots using the white thread using Jan Kilpatrick's style.
Jan kilpatrick
In response to my artist Jan Kilpatrick:
To be more experimental and link to my plaster octopus I wanted to include casts of actual shells and corals and link these to my ink drawings.
I like the process this textile artist uses. I find it interesting that this Scottish artist (born in Glasgow in 1963), actually trained in English and History and she is a self-taught textile artist and had a business in upholstery. She said her experience helps her textile ideas today.
She says: "Much of my work is born of the fragility of domestic life as lived on the edge of a wilderness landscape and is interwoven with the themes and motifs to be found in my own poetry… I work with recycled, found and natural materials"
She inspires me so I feel I would like to use this idea of fragility in relation to my coursework of sea life and how endangered it all is. The horrors of plastic and how it is hurting our sea animals and creatures. The bleeding of the coral reefs and loss of beautiful underwater life. I like the way she uses the colours, words and recycled natural materials, so I will try to use this too but make it unique to me. I prefer using soft pastel shades like Jan Kilpatrick uses.
Looks like it viewed from above (like a Birds-eye view) peering down below the water near the shoreline. She has used different fabrics that are translucent, it softens the textile piece using delicate colours. In the foreground or top view we see the shells, then we have a sense of the life that could be hidden below the water, she uses fragments of material that are overlaid in a random appearance, similar to the reflected surface of water.
The colours are soft, cool blue, greys, and this contrast with the shells soft brown and peach colours where the light reflects. I particularly like the mussel shell as the colour appear dripped and speckled, giving it texture and form. I think she may have used stump work technique like I did in my coursework. This raises the surface, giving it a semi relief effect.

on

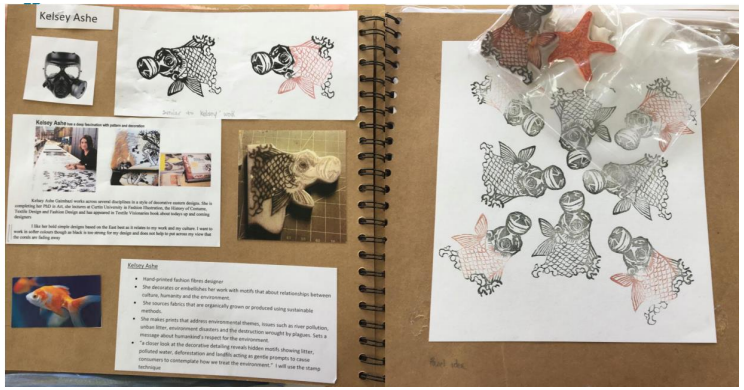

First, I made a block using my own photograph of a fish. I printed my fish onto two pieces of silk so I could overlay them. I used dark and light blue ink to create the shadow effect. I took a background fabric and used white thread to stitch them together

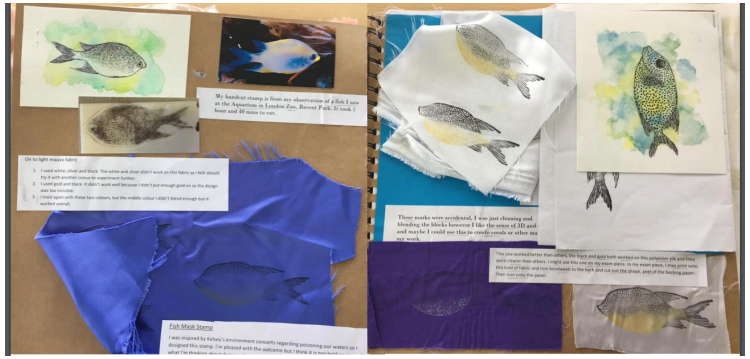

Final Idea
background Batik dyes of coral with machine embroidery into it pink and purple hues
10 hours
black of sealife and machine into it
possibly blue and grey background
changed background to more harmonious colour
Before Exam
1. Cut out the shape of fabrics, batik it with a sponge and dye it using pink and purple fabric dyes, wait for it to dry and iron the wax out.
2. Mix Fine casting powder and put it into a button-shape mold and wait it dry, take them out and wound around it and add wodden,
10hours
1. Machine and work into the background to create coral effect.
2. Take two pieces of fabrics and dye the colour using (pink and purple ~~purple and orange~~) like Jan Kilpatrick in style but not the colour. Cut the fabric and machine stitch into it a create a new fabric, background colour is link to my piece.
3. Make a stamp of sealife and print it onto the fabric I will make.
4. Machine embroidery into it to add more interest.
5. Machine the design onto the coral background.
6. Hand stitch and attach plaster octopus button / sea urchin shape

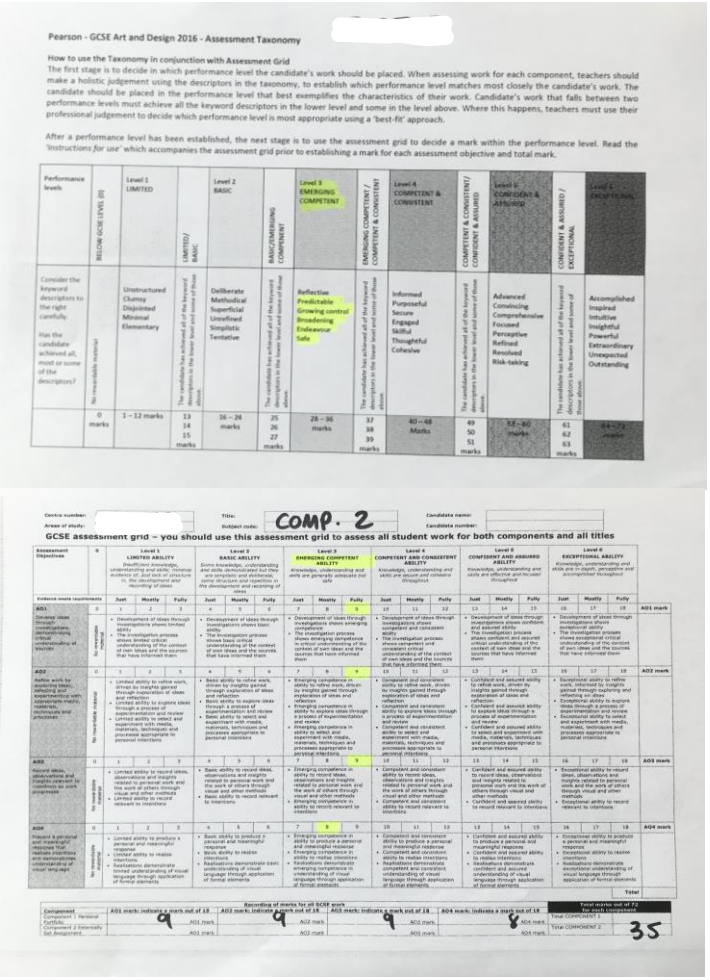


ANSWERS

Standard Mark 35
Component 2 Textile Design






Pearson - GCSE Art and Design 2016 - Assessment Taxonomy

How to use the Taxonomy in conjunction with Assessment Grid

COMP. 2

GCSE assessment grid – you should use this assessment grid to assess all student work for both components and all titles

A01:**9** A02:**9** A03:**9** A04:**8**

Performance Level 3: Emerging Competent (Predictable, Growing control, Broadening, Endeavour, Safe)

Component 1 Textile Design

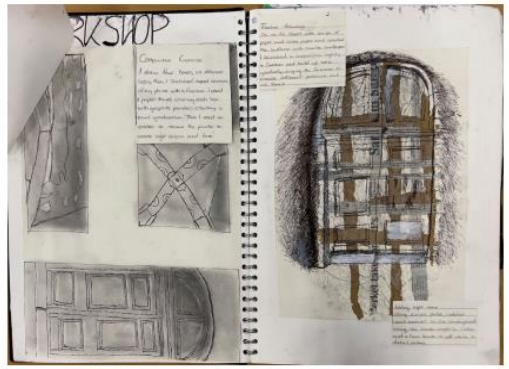
Standard Mark-35

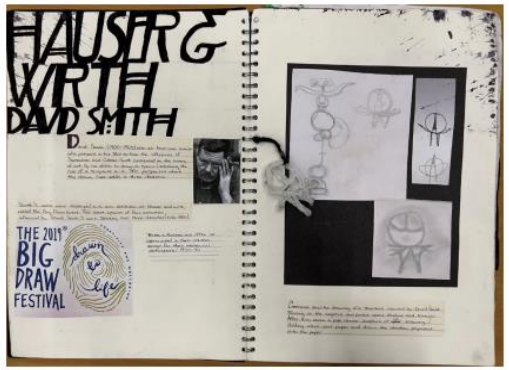
Performance Level 3: Emerging Competent

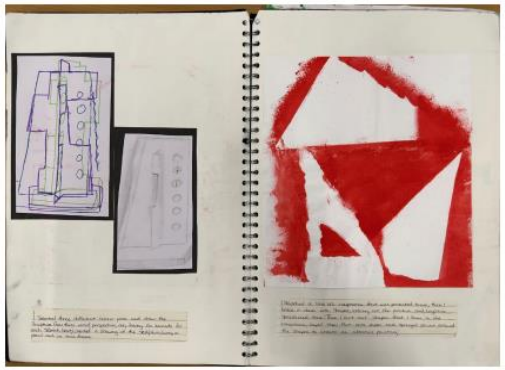
	A01	A02	A03	A04
Mark	9	9	9	8
Performance Level	3	3	3	3
	Fully emerging competent ability	Fully emerging competent ability	Fully emerging competent ability	Mostly emerging competent ability

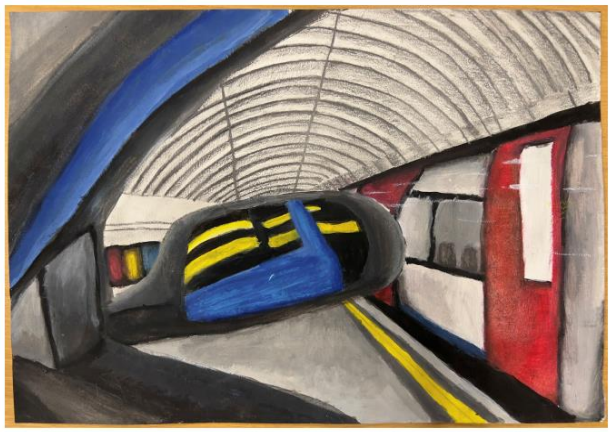
Keywords from the taxonomy:
Predictable, Growing control, Broadening, Endeavour, Safe

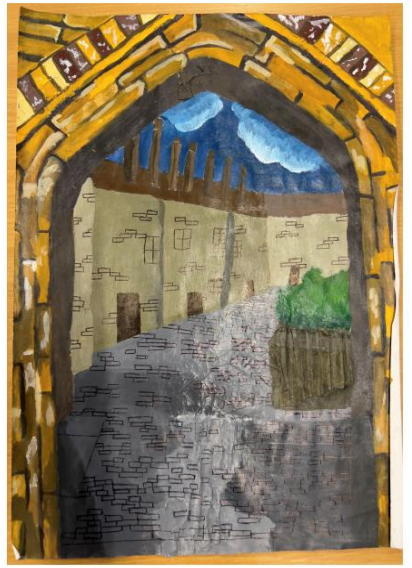
Exemplar Gallery

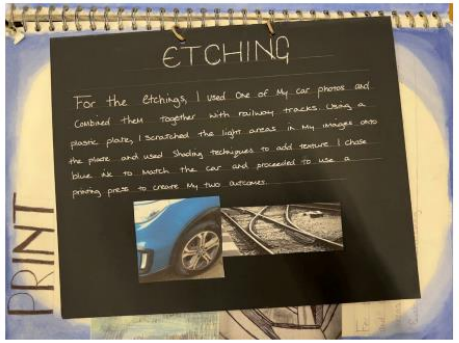


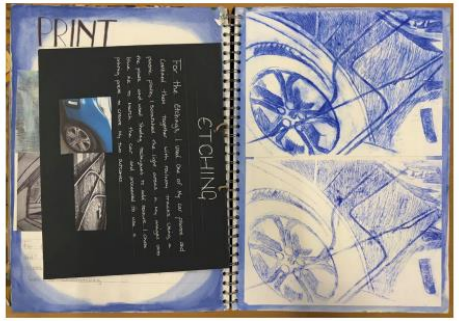








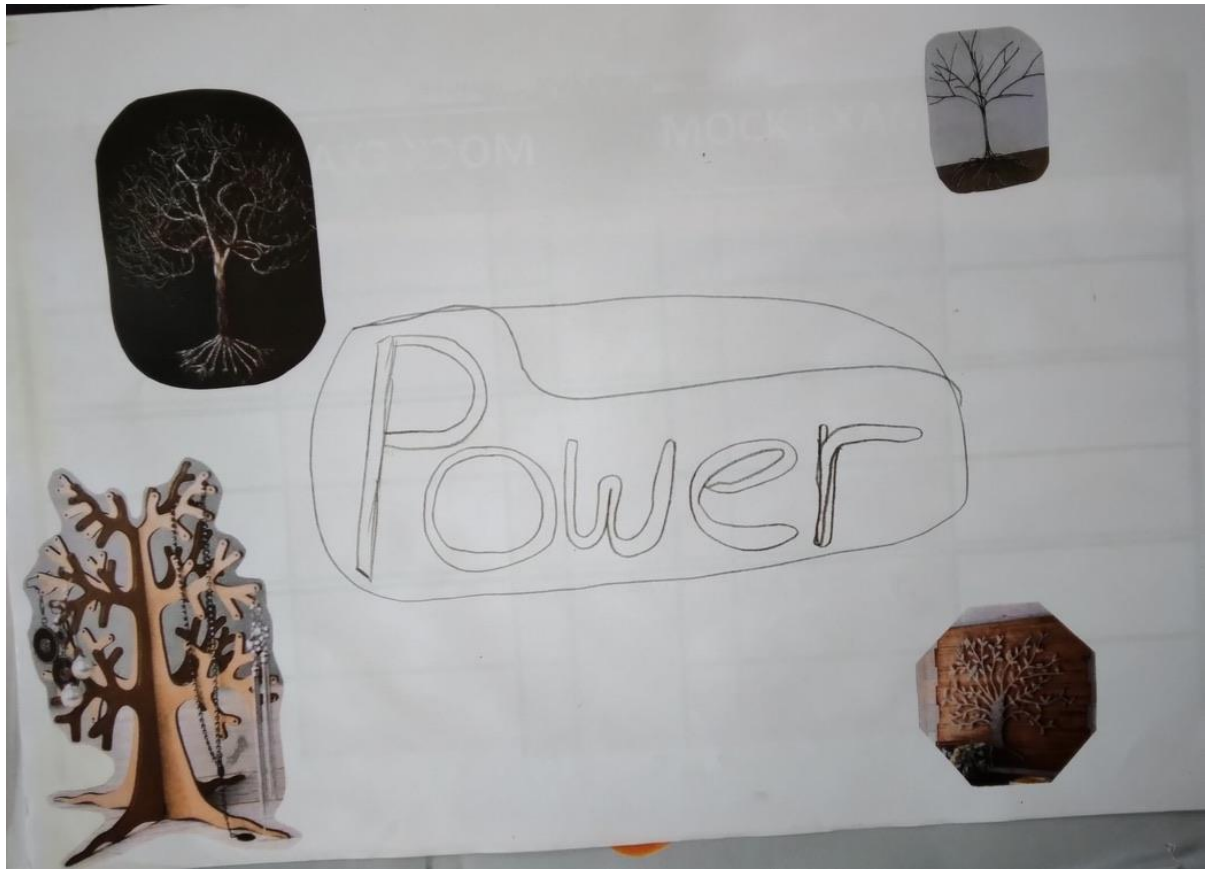


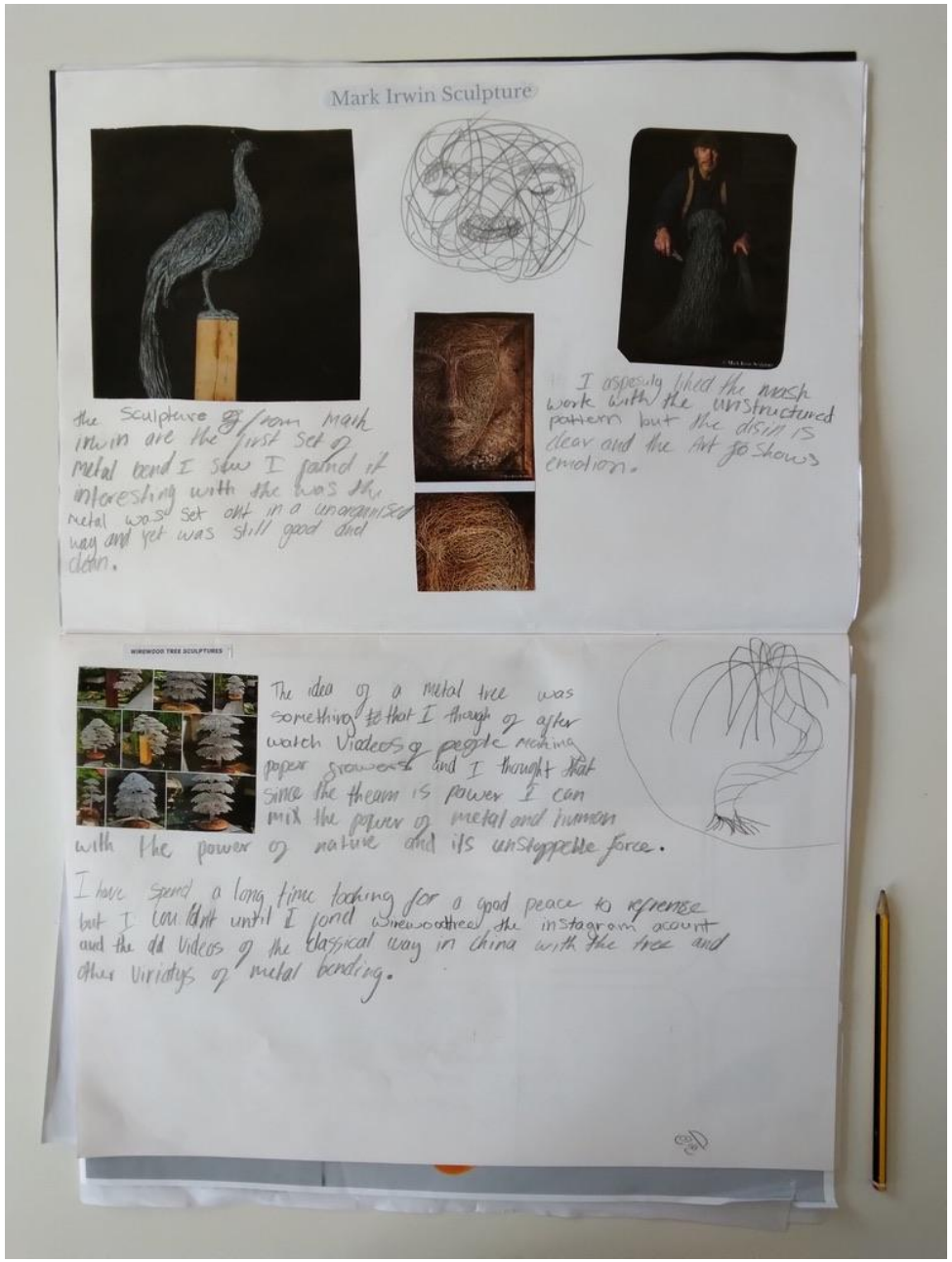


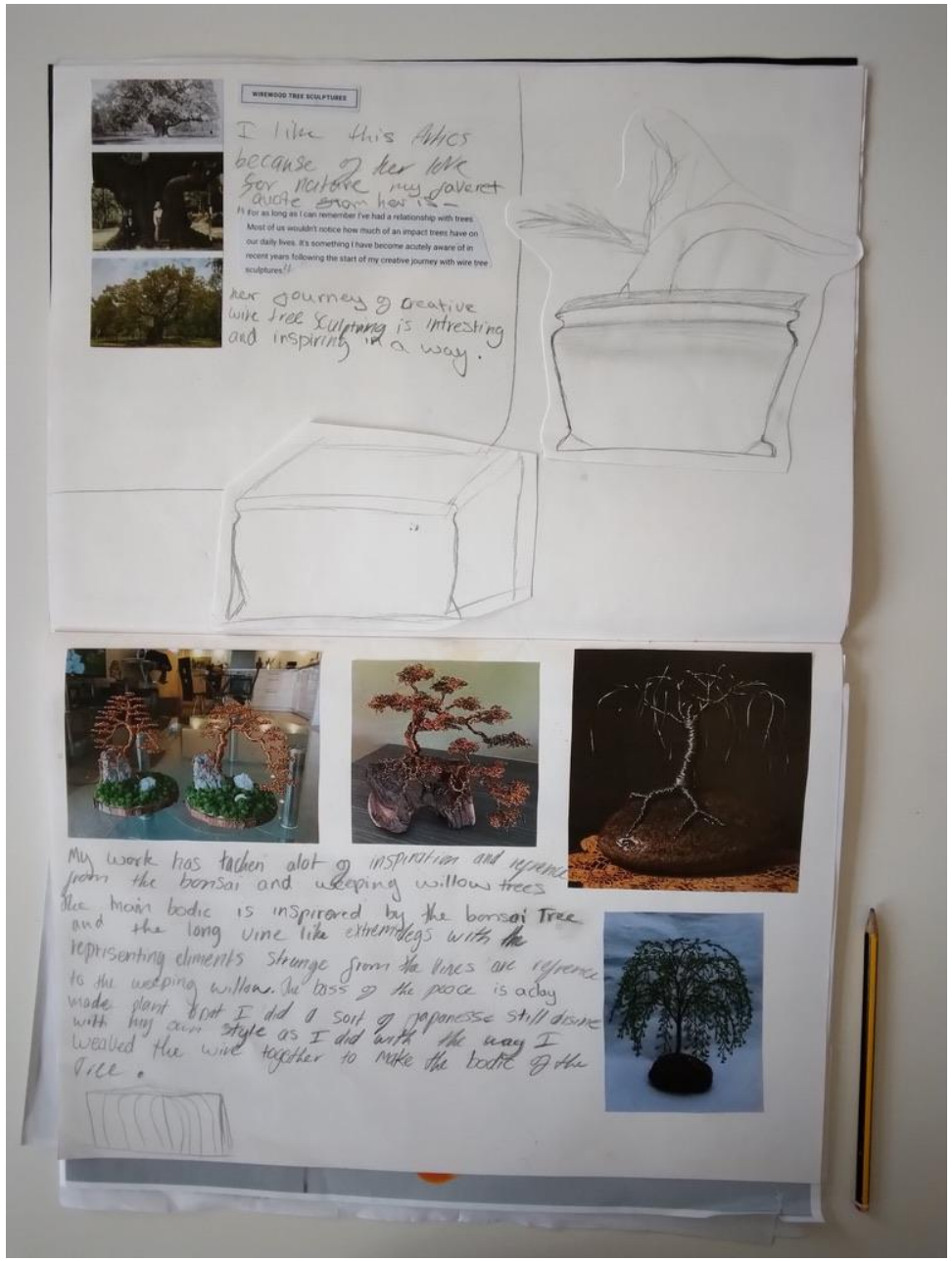
Standard Mark- 35 (A01:**9** A02:**9** A03:**9** A04**:8)**

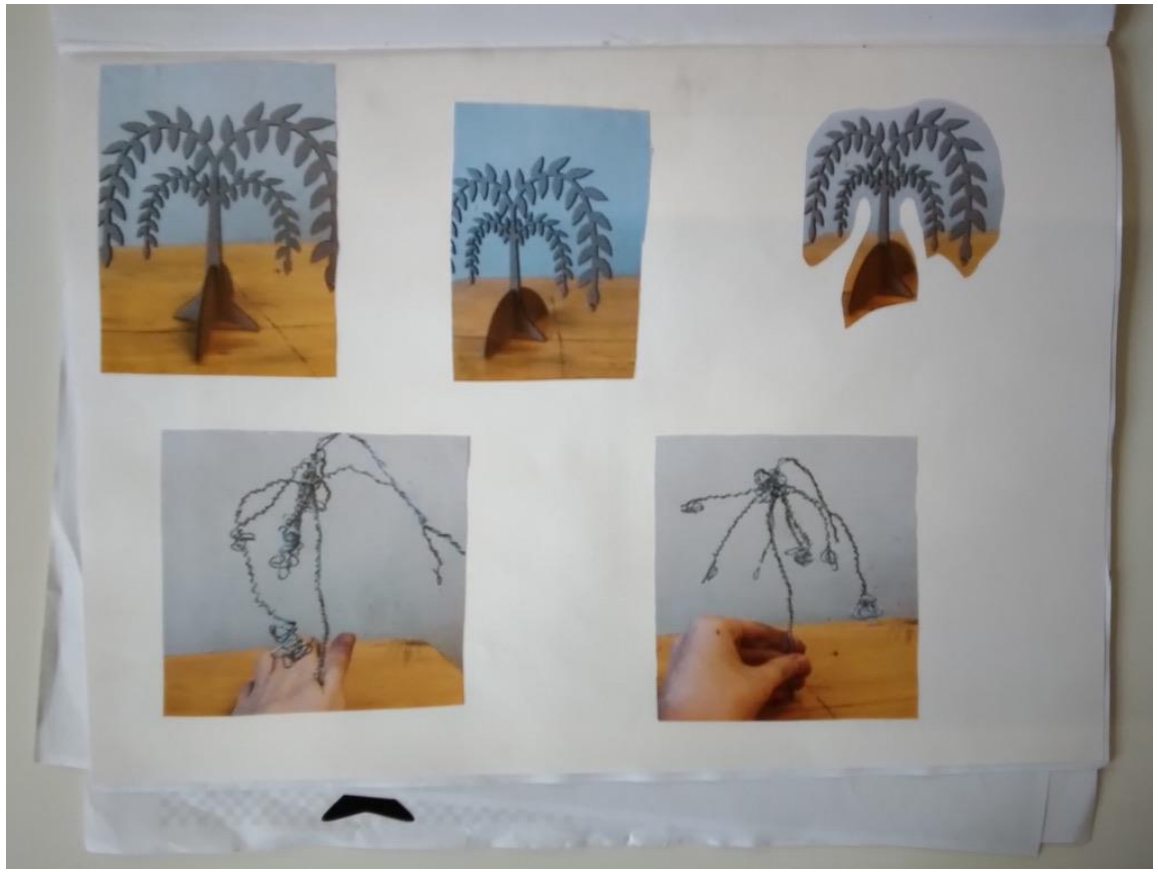
Performance Level 3: Emerging Competent (Reflective, Predictable, Growing control, Broadening, Safe)

Test 4: Three–dimensional Design, Component 2

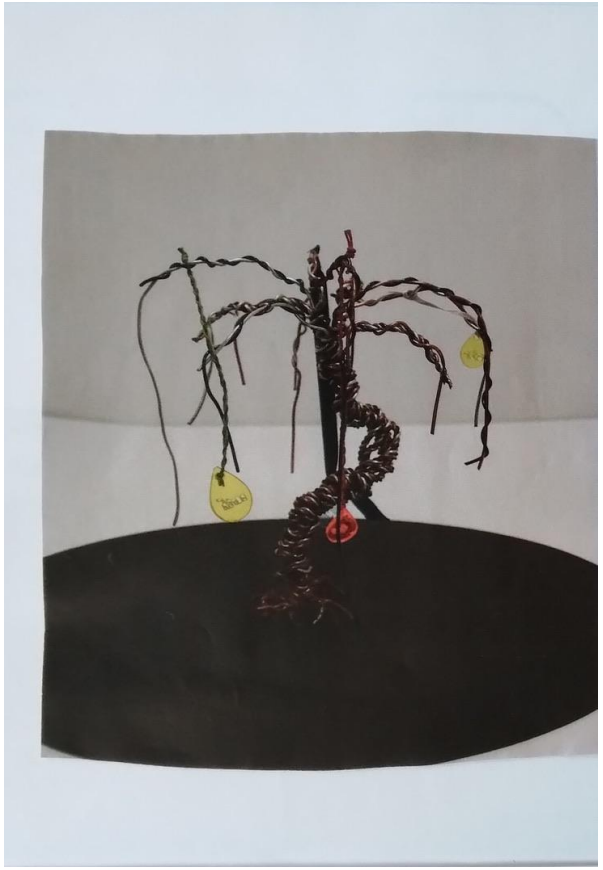

Power


Mark Irwin Sculpture
the Sculpture of from mark irwin are the first set of metal bend I saw I found it interesting with the was the metal was set out in a unorganised way and yet was still good and clean.
I aspesuly liked the mash work with the unstructured pattern but the disin is clear and the Art fo shows emotion.
WIREWOOD TREE SCULPTURES
The idea of a metal tree was something to that I though of after watch Videos of people making paper growers and I thought that since the theam is power I can mix the power of metal and human with the power of nature and its unstoppable force.
I have spend a long time looking for a good peace to refrense but I couldnt until I fond wirewoodtree the instagram acount and the old Videos of the classical way in china with the tree and other Viriatys of metal bending.


WIREWOOD TREE SCULPTURES
I like this artist because of her love for nature my favorite quote from her is—
"For as long as I can remember I've had a relationship with trees. Most of us wouldn't notice how much of an impact trees have on our daily lives. It's something I have become acutely aware of in recent years following the start of my creative journey with wire tree sculptures."
her journey of creative wire tree sculpting is intresting and inspiring in a way.
My work has taken alot of inspiration and reference from the bonsai and weeping willow trees
the main bodie is inspirered by the bonsai Tree and the long vine like extremedegs with the representing elements Strunge from the Pines are reference to the weeping willow. The base of the piece is a clay made plant pot I did a sort of japanesse still desine with my own style as I did with the way I weabed the wire together to make the bodie of the tree.

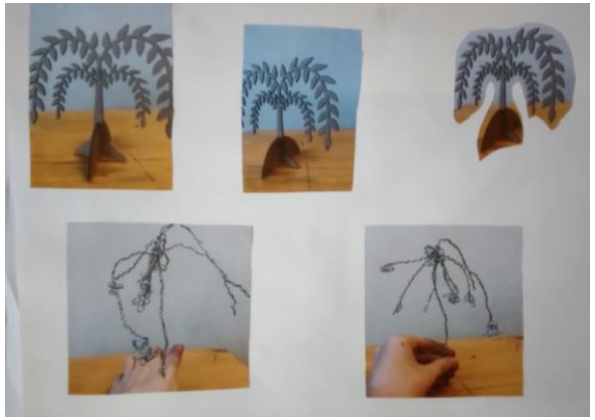


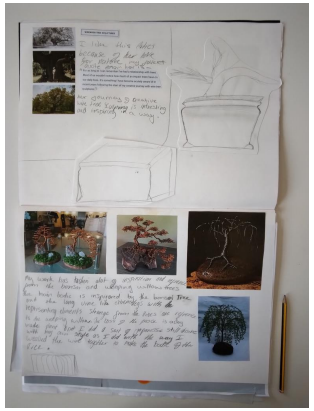
air
water
fire
earth
air
air

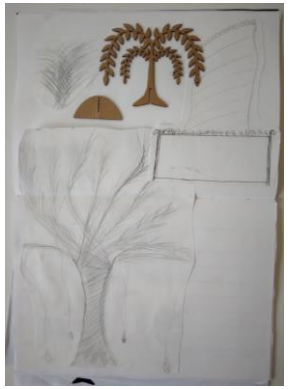


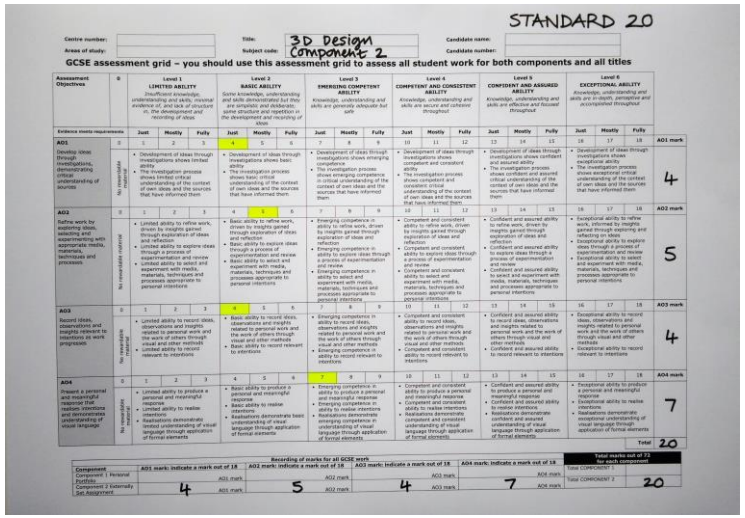
ANSWERS

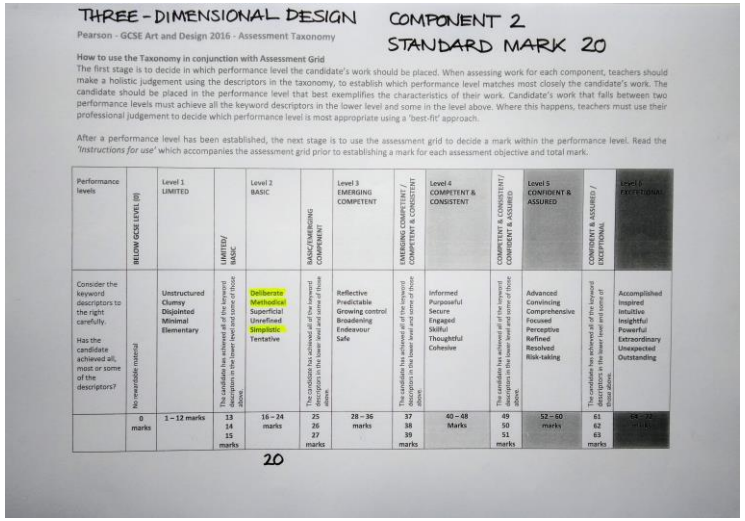
Standard Mark 20
Component 2 Three-dimensional Design











A01:**4** A02:**5** A03:**4** A04:**7**
Performance Level 2: Basic (Methodical, Deliberate, Simplistic)

Component 1 Three-dimensional Design

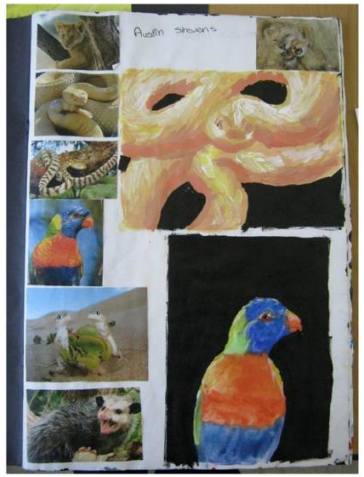
Standard Mark-20

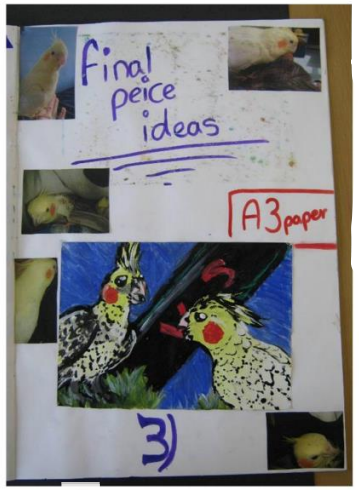
Performance Level 2: Basic

	A01	A02	A03	A04
Mark	4	5	4	7
Performance Level	2	2	2	3
	Just basic ability	Mostly basic ability	Just basic ability	Just emerging competent ability

Keywords from the taxonomy:
Methodical, Deliberate, Simplistic

Exemplar Gallery





Standard Mark- 20 (A01:**5** A02:**5** A03:**5** A04:**5**)

Performance Level 2: Basic (Unrefined, Simplistic, Tentative)

Preparing for the Moderation visit

Course materials

FILTERS

CATEGORIES

- Specification and sample assessments (2)
- Exam materials (17)
- Forms and administration (6)
- Teaching and learning materials (60)

CONTENT TYPE

- Assessment grid (1)
- Exam administration (1)
- Form (2)
- Guidance for centres (2)

LEVEL

- All
- Level 2 (1)

FORMAT

- All
- DOC (1)

Forms and administration (6) SORT BY Latest

EXPAND ALL

Assessment grid

Exam administration

Form

Guidance for centres

GCSE Art and Design Administrative Support Guide - Summer 2024
| PDF 658.1 KB | 22 April 2024

Digital Submission Guidance - Summer 2024
| PDF 395.5 KB | 23 November 2023

Administrative Support Guide
(Previously Centre Guidance)

Pearson Edexcel Level 2 GCSE in Art and Design

Art, Craft and Design 1AD0
Fine Art 1FA0
Graphic Communication 1GC0
Photography 1PY0
Three-dimensional Design 1TD0
Textile Design 1TE0

Summer 2024

Contents

1. Introduction
2. Key Dates and Events
3. General Information
4. Externally Set Assignment (Component 2)
5. Examination Conditions
6. Marking Work
7. Mark Submission
8. Moderation: Submission of Work
9. The Moderation Sample
10. Moderation Checklist: Visiting moderation
11. Moderation Checklist: Digital moderation
12. Moderation of Work at the Centre
13. Final Mark Procedure
14. Retention of Work
15. Special Considerations
16. Malpractice
17. Estimated Grades
18. Grade Awarding
19. Understanding your Results
20. Review of Moderation
Appendix A - Labels
Appendix B – Order of Merit Form 2024
Appendix C – Pearson Contact List

FILTERS

CATEGORIES

- Specification and sample assessments (2)
- Exam materials (17)
- Forms and administration (6)
- Teaching and learning materials (60)

CONTENT TYPE

- All
- Assessment grid (1)
- Course planner (1)
- Exemplar material (2)
- FAQs (2)

Show more

EXAM SERIES

- All
- June 2021 (1)

FORMAT

- All
- DOC (7)
- MP4 (8)
- PDF (23)
- XLSX (1)

Show more

Teaching and learning materials (60)

SORT BY Latest

EXPAND ALL

- Assessment grid
- Course planner
- Exemplar material
- FAQs NEW
- Guidance for centres
- Guide NEW

GCSE and A Level Art and Design Contextual References NEW
GCSE and A Level Art and Design: Contextual References
| PDF 1.1 MB | 07 August 2024

Art and Design Book List
| PDF 1.8 MB | 22 August 2024

Artist Directory
This resource contains a list of artists from a variety of backgrounds and communities.
| XLSX 1.1 MB | 07 August 2024

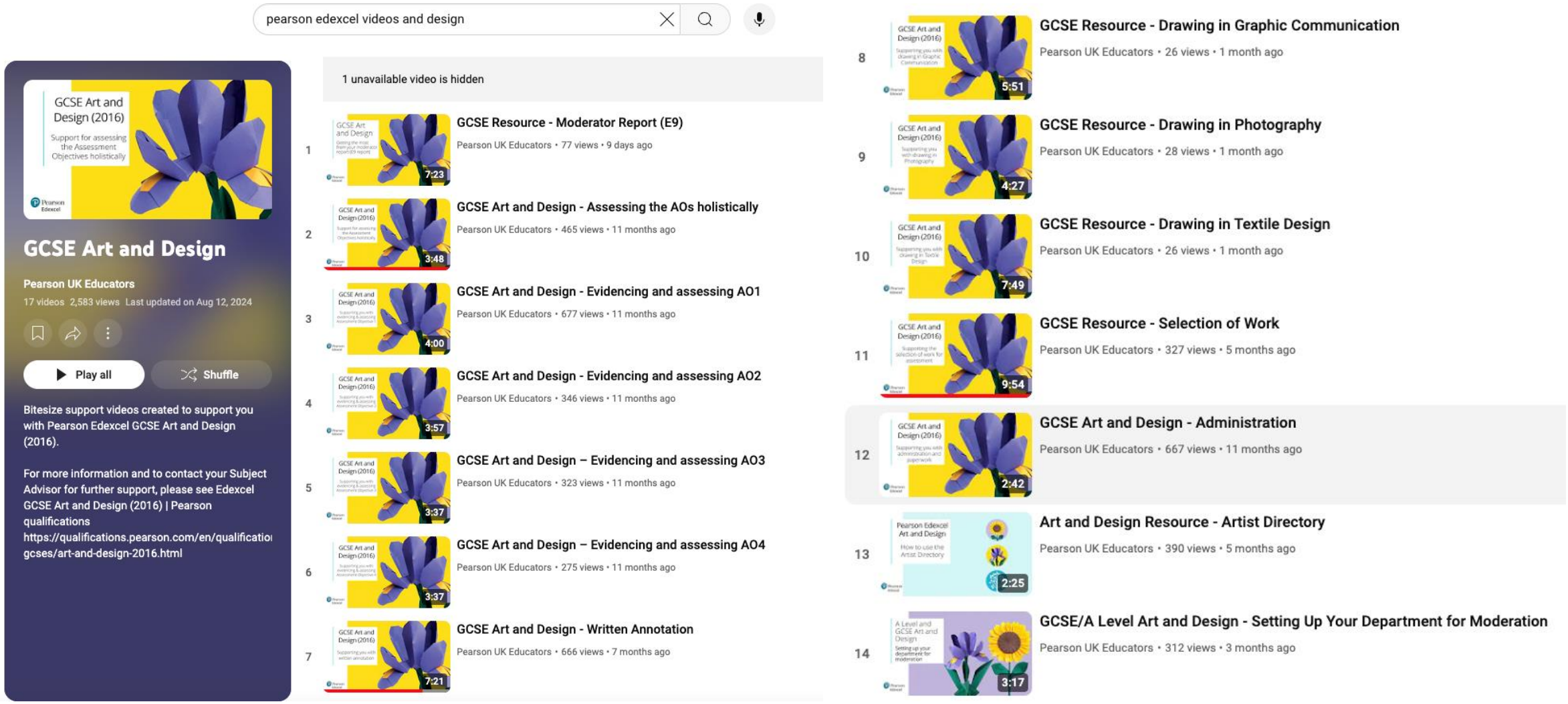
Diversifying the curriculum guide
This resource contains useful links to support teachers diversifying the Art and Design curriculum.
| PDF 367.3 KB | 07 August 2024

GCSE Art and Design Drawing Guide
| PDF 4.3 MB | 09 July 2024

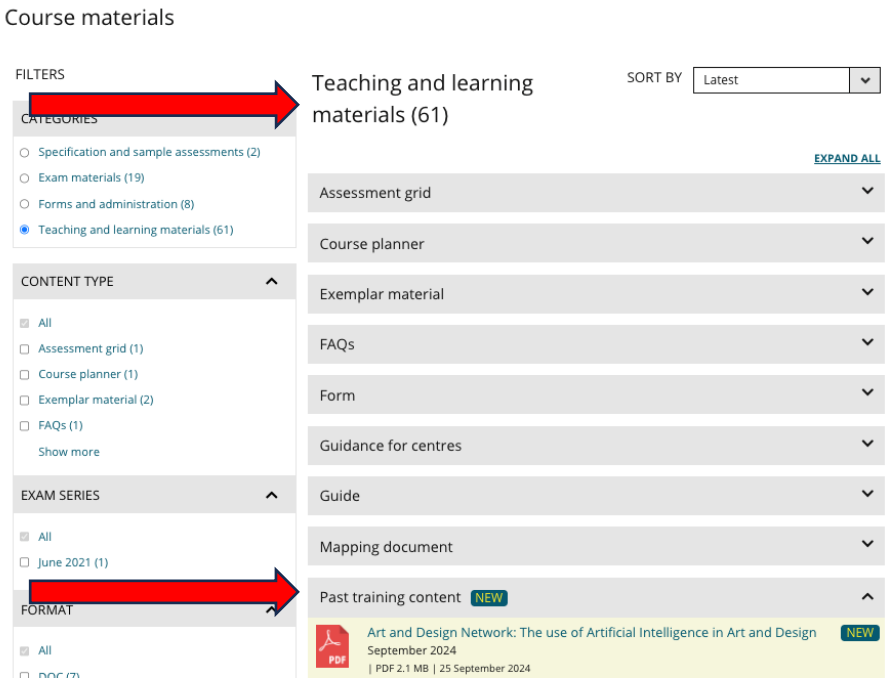
Personal portfolio guide
Provides extra support as you deliver Component 1 Personal Portfolio.
| PDF 216.9 KB | 24 May 2024

Setting up your department for moderation
This short video gives a brief outline of the moderation process and contains practical suggestions for how centres might choose to present work for moderation.
| MP4 70.4 MB | 05 April 2023

Video support



The use of Artificial Intelligence in Art and Design



Some acceptable & inappropriate uses highlighted in the Pearson AI Guidance

ACCEPTABLE

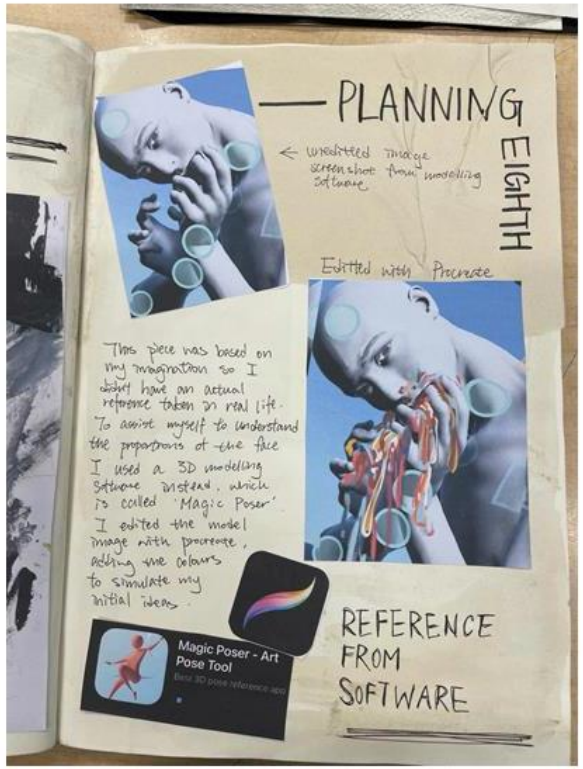
If students use AI tools for Art and Design, it must be clearly referenced in their submissions. Teachers must acknowledge and recognise this when applying the assessment criteria. AI tools may be used appropriately as part of students' research and/or as a means of exploring techniques and processes

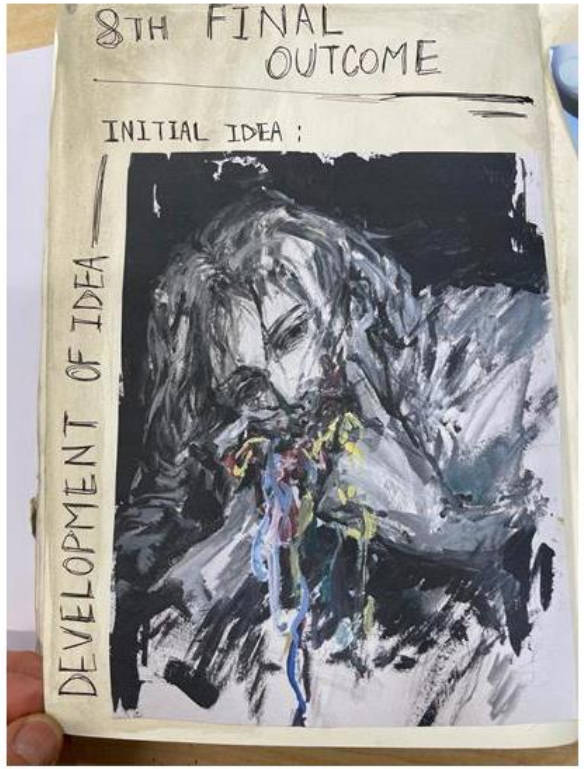
INAPPROPRIATE

The JCQ AI Use in Assessments guidance states that 'all work submitted for qualification assessments must be the students' own.' This means ensuring that the final product/outcome is their own work, and isn't copied, paraphrased or heavily derived from another source, including content generated by AI. Within a creative assessment, this means that learners must independently develop work beyond any AI input to evidence their own skills and knowledge.

A student will have committed malpractice if they use AI tools without making appropriate references and in such a way that the work they submit is not their own. Where teachers have doubts about the authenticity of the work they must investigate and take appropriate action. Guidance for what centres should do in instances of candidate malpractice can be found here Malpractice: Candidates (pearson.com).

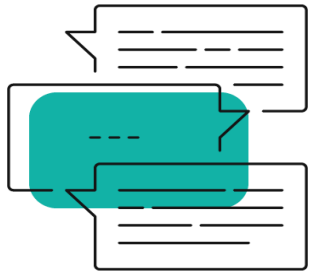
Some student examples : Fine Art (GCSE)





Subject Advisor Support

Our subject advisors are experts in their fields and are here to support you throughout the year.



Find the Subject Advisor for your area here and sign up to receive regular updates from your Subject Advisor on qualification news and support for your subject here.

Questions and Answers

Frequently asked questions

- Can you clarify what best fit approach means on the marking grid?
- Do I always have to use the GCSE taxonomy to mark work?
- When searching online for exemplars , what should I do if I can’t find a standard marked exemplar that is the same title as the one I do in my centre?
- Can/should I give a student full marks 72/72?
- Please can you clarify if I can use grade boundaries to help me establish whether I have given a student the correct mark?
- How important is it for internal standardisation to be completed in my department?

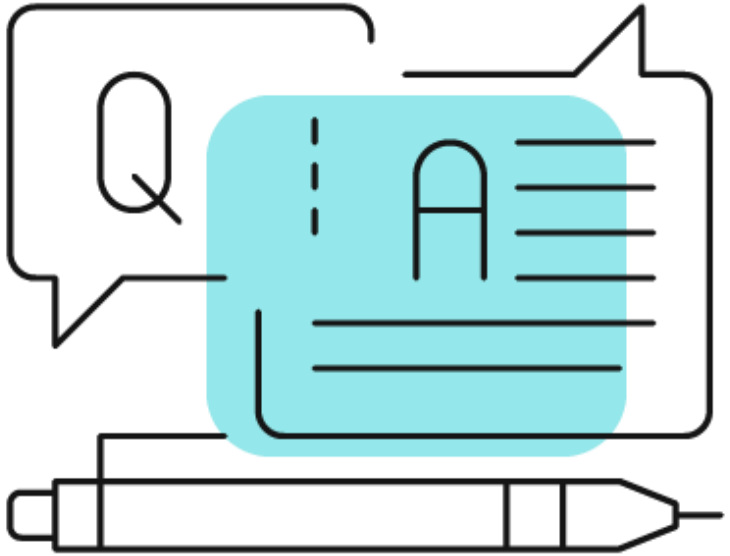
Frequently asked questions

- How many projects, briefs, tasks or themes should there be in component 1 in order for it to be a credible body of evidence?
- Do students have to use sketchbooks, or can they mount work on boards?
- Please can you explain how I should approach selecting work for component 1.
- Can students submit a 100% digital portfolio for all titles?
- How do I submit work for moderation as an International centre?
- What is the deadline for submitting marks?
- When does my moderator contact me to arrange a visit?
- What is the difference between Art, Craft and Design and the endorsed titles?

Frequently asked questions

- My centre switched from DT to Art and Design – how can I deliver this successfully in art?
- What can students prepare prior to the 10 hours period of sustained focus?

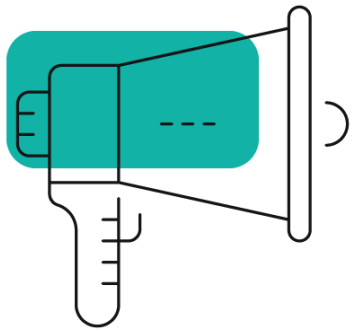
Any other questions?



Pearson

Find out more

For more professional development courses please see Pearson's Professional Development Academy



Your Feedback Matters

Following this event, you will receive an invitation to share your thoughts about the session. Your feedback is invaluable to us, as it helps us tailor our professional development materials to better meet your needs. Please don’t hesitate to let us know what you’d like to see more of and what areas you think could be improved.

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